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The concept of creation in *Kamba*-Rāmāyaṇa:
Kamban's Advaita-Vedānta view of the universe

- Svāmi Rāmakṛṣṇānanda

Abstract

The Tamil poet Kamban retold the Sanskrit epic poem *Vālmīki-Rāmāyaṇa* in Tamil. Like a multi-faceted diamond *Kamban's Rāmāyaṇa* has over many centuries been viewed from multiple aspects – personal, social, national, international and so on by great scholars from around the world. But the philosophical view of Kamban has not been studied much, and many brilliant concepts of Vedānta can be drawn out from this marvelous creation. This paper is an attempt to extract the 'concept of creation' in the *Kamba-Rāmāyaṇa* from an Advaita philosophy point of view. A descriptive method has been used in this paper to present the discussion.

Introduction

Inspired by sage Nārada, Vālmīki Ṛṣi composed the *Rāmāyaṇa* – the oldest epic of India. *Vālmīki's Rāmāyaṇa* is the original work and many centuries later, great poets like Kālidāsa, Gosvāmi Tulasidās and Kamban have re-told it in tune with their regional language and culture but without changing the fundamental narrative. In that line, Kamban was a medieval Tamil Hindu poet and the author of the *Rāmāvatāram*, popularly known as *Kamba-Rāmāyaṇa*, the Tamil version of the epic *Rāmāyaṇa*.[1]

Swāmi Chinmayānanda points out, 'cause-hunting is the great avocation of the intellect. Whenever we see a thing in this world over

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which we want to make a research and an enquiry, our enquiry should naturally dive itself into the quest of its cause.[2]'

Cosmology, a fascinating subject where science and theology meet, is the modern scientific term for the study of creation. According to the *Oxford English Dictionary*, cosmology is, 'The science of the origin and development of the universe. Modern cosmology is dominated by the Big Bang theory, which brings together observational astronomy and particle physics.[3]' The Big Bang theory explains what happened at the beginning of the universe.

According to this theory, the universe sprang from 'singularity' around 13.7 billion years ago. Singularity is 'a point in which all physical laws are indistinguishable from one another, where space and time are no longer interrelated realities, but merge indistinguishably and cease to have any independent meaning.[4]' But if we ask the question, from where does singularity appear? the answer is we don't know and, why is it here? we don't know that either.

After singularity's initial appearance, it inflated, expanded and cooled, going from very small and very hot to the size and temperature of our current universe. It continues to expand and cool to this day and now we are living inside of it: all kinds of creatures living on this planet. This is the Big Bang theory.

But the question remains, where did singularity come from and how did it arise? There must be some brilliant architect behind this marvelous universe. This universe is a cosmos, not chaos! It is inconceivable that such a universe has been created by accident or by some insentient entity. A well-regulated and well-designed cosmos cannot create itself. Astrophysicist Alex Filippenko's opinion is that the Big Bang could have occurred as a result of just the laws of physics. If we ask the question, 'why are there laws of physics?' then we require a divine creator who created and applied these laws of physics to the universe, and we still need to explain where the divine creator came from. This process leads to an unending chain that leaves us short of the

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ultimate answer. The origin of the laws of physics remains a mystery for now and we may never be able to solve it. We don't know what produced that creator. Therefore, let's just leave it at the laws of physics.[5]

Svāmi Chinmayānanda says, 'where science has fulfilled itself and from where onwards its light fails to illuminate the path, there philosophy starts its pilgrimage towards the absolute satisfaction.'[6] He continues, 'all the religious masters were men of profound contemplation engaged in subjective research of the truth that binds all the laws of nature. The men of contemplation were not content with the mechanical discovery of the laws, but endeavoured to understand and discover the law-giver, the controller and regulator of all laws. It should, therefore, be quite clear from the foregoing that philosophy and religion are far ahead of science and its proud discoveries, and those who treat them as ancient and old-fashioned have failed to understand their place and significance in the history of human development[7].'

Karl F. Kuhn's view for the above thought is, 'if we use God as an explanation for the Big Bang, there would be no reason to look further for a natural explanation. Use of supernatural explanations would shut down science.... If science relied on a creator to explain the inexplicable, there would be nowhere to go, no way to prove that explanation wrong. The question would have already been settled.... Science does not deny the existence of God. God is simply outside its realm[8].'

Neil de Grasse Tyson says in Astrophysics for people in a hurry, 'what happened before all this? what happened before the beginning? Astrophysicists have no idea, or, rather, our most creative ideas have little or no grounding in experimental science. In response, some religious people assert, with a tingle of righteousness, that something must have started it all: a force greater than all others, a source from which everything issues; a prime mover. In the mind of such a person, that something is, of course, God'[9]

Svāmi Chinmayānanda says, "our confusions are only because of the limitations of our own intellect – which we have cultivated by

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the study of an intellectually limited science. In the early class-rooms we are told, very scientifically, that the earth is a portion of the sun that has been detached from it and held within the web of mutual attractions of the planets, and now cooled to the present temperature. But, if we ask the question of science of where the sun did itself come from, the teacher of science is not only uncomfortable, but also positively tickled to a justifiable bad temper! Science can move only in a field where it can gather the necessary data to calculate and to prove. But philosophy seeks to satisfy the questionings of the human intellect regarding the Ultimate Source of all things even if the necessary scientific data for such an attempt may not be available in the laboratory. Why! How!! What!!! There, science is silent."[10]

Kamban's view on universe.

Kamban starts the *Rāmāyaṇa* with a prayer song, and this song sings the Advaita-Vedānta view about the universe.

ulagam yavaiyum tham ulavakkalaum
nilaiperuttthalum nikkalum nengala
alagila vilaiyattudaiyar – avar
thalaivar; annavarkke saran nangale.

He alone is our head
Our sole refuge, who by himself,
Creates, preserves and puts an end
To all the worlds in ceaseless sport.'[11]

Kavichakravarti[12] Kamban enumerates three points in this verse. First, the person or entity that creates, sustains and destroys the universe merely by Its own will. Second, that creation, sustenance and destruction is an endless game. Third, that such an entity is the Head or the Lord of the universe and at such a one we take refuge. The *dṛgdṛśyaviveka* defines the creation as; 'Creation is the manifestation of names and forms in the Reality which is Existence-Consciousness-Bliss, like foam etc. in the ocean.[13]'

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The following verse can be found in the beginning of the chapter titled Ayodhyā-kāṇḍa that explains the illusory nature of the universe.

alangalil thondrum poimai aravu ena, bhutam iandum
vilangiya vikarapattin verupadu uttra veekkam
kalanguvadu evaraik kandaal? avar, enbar –
kai vil endi, ilangaiyil
porudaar; andrae, maraigalukku irudiyavaar.

As the darkness of the dusk projects a snake on the garland which is thrown away, so too does māyā project the universe which is the modification of five elements on the truth. Self-knowledge destroys this illusory projection. That Vedic truth took a human form as Rāma and came here with bow and arrow to kill Rāvaṇa in Laṅkā. This Rāma is none other than pure Brahman of the eternal Vedas.[14]

In this verse, Kamban explains that prātibhāṣika-sattā or the projected world disappears when the Truth is known through knowledge of the garland.

In other places too Kamban brings out the divine play of the Lord

ne aadi paramparamum; ninnave ulagangal;
aayada samayamum nin adiyavea; ayal illai;
theeyarin olitthiyal; veli nindral theengu undo?
viyada peru maya vilaiyattum veandumo?

You are the whole universe. The entire universe is yours. All the religions that deserve to be seriously read and understood are subservient to you. Why should you hide yourself like the guilty? Is such a game of māyā necessary for you? You begin as if you are hard to be discerned by the devotees, but later you appear easily before them[15].

thurappade thozhilagath thondrinor thondriyakkal
marapparo thammai adu andragil, matru avar pol
pirapparo? evarkkum tham pettra padam peral arido!
irappadea, pirappadea enum vilaiyattu inidu ugandoi!

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Taking birth and dying are but divine pranks you choose to play! Can even sages who have given up all attachment afford to ignore you? Only if you are constantly in their minds can they hope to be liberated from subsequent births.[16]

Generation, Organization and Destruction

There are two powerful branches of human study, one is science and the other philosophy. The study of cosmology comes under the category of science; the study of metaphysics comes under philosophy. When we watch closely, we find that the West and the East specialize predominantly in one field or other. The West focusses greatly on science, and the East on philosophy. In true perspective, though, both complement each other. The book where the universe came from says, 'cosmologists study the universe as a whole – its birth and growth, its size and shape, and its eventual fate – and they try to understand it by using mathematical models based on general relativity.'[17] Metaphysics is 'the branch of philosophy that deals with the first principles of things, including abstract concepts such as being, knowing, identity, time, and space.'[18]

The root of Kamban's concept of creation can be seen in the *Taittirīya Upaniṣad*. Bhṛgu, the son of Varuṇa, approached his father and requested: O revered Sir, teach me Brahman. Then Varuṇa said to Bhṛgu -

yatō vā imāni bhūtāni jāyantē । yēna jātāni jīvanti ।
yatprayantyabhisaṁviśanti । tadvijijñāsasva । tad brahmēti ।

That from which these beings are born; that by which, having been born, these beings live and continue to exist; and that into which, when departing, they all enter; that you seek that is Brahman.[19]

The Upaniṣad gives the most scientific definition for Brahman. Just as the waves arising from the ocean stay and are sustained in the ocean and finally dissolve back into the same ocean, similarly, that from whom everything emerges, in whom everything stays and into whom all merge on dissolution, that is the ultimate Reality. Thus, the

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ultimate cause and the base of the entire pluralistic world is indicated by the teacher Varuṇa as the truth defined by the word Brahman. Kamban brings this Vedantic point in his prayer to the Lord.

Vedavyāsa's *Brahma-sūtra* supports Kamban's idea of creation. As far as the treatise of the *Brahma-sūtra* is concerned, the first sūtra, athāto brahmajijñāsā'[20] is the enunciation of the main subject matter. The second sūtra 'janmādyasya yataḥ[21]' explains the definition of Brahman. In the Indian philosophical system, two types of definitions – essential and secondary – are recognized, '*tatra lakṣaṇaṃ dvividham – svarūpalakṣaṇaṃ taṭastha-lakṣaṇañceti.*[22]'

Taṭastha-lakṣaṇa: taṭastha-lakṣaṇa means 'definition by the incidental,' or definition of entity through an attribute that is incidental to it. *'taṭastha-lakṣaṇaṃ nāma yāvallakṣyakālamanavasthitatve sati yadvyāvartakaṃ tadeva* – 'A secondary characteristic is that which, though not lasting as long as the thing possessing it, yet differentiates it from other things.[23]' For example, in the phrase 'Śākhāgre candraḥ' – the moon is that which is at the tip of the tree branch,' the branch is used to indicate the moon. The moon of the second or the third night is a thin semicircle and is rather difficult to spot in the western sky. When a distant tree is pointed out, and then its branch, and thereafter the branch's tip, and then when the slender moon is indicated, it is spotted easily as it is positioned in the sky, so to say, just above the tip of the tree branch. Here, we observe that the moon has been indicated through its seeming positional and incidental relation with the tree's branch. The same concept of taṭastha-lakṣaṇa is used in the *Taittirīya Upaniṣad*[24] to define Brahman.

Svarūpa-lakṣaṇa: This is the definition of an entity through its own essential nature and may be termed as an 'intrinsic-nature definition'. *tatra svarūpameva lakṣaṇaṃ svarūpalakṣaṇam*. 'Essential characteristics consist in the very nature of a thing'[25] For example: on a night of the full moon accompanied by the twinkling stars, the moon is often defined as 'prakṛṣṭaprakāśaḥ candraḥ – superior effulgence is the moon.' This is a definition of the full moon based on its essential nature. Here,

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the moon and superior effulgence (prakṛṣṭaprakāśaḥ) are not different from each other but are both one and the same. Yet for the purpose of offering a definition, the superior effulgence (prakṛṣṭaprakāśaḥ) is imagined to be distinct from the moon (candraḥ) and the moon is defined as that which is of the nature of superior effulgence. Similar is 'satyaṃ jñānamanantaṃ brahma[26] or Brahman is truth, knowledge, infinity', the svarūpa-lakṣaṇa of which is the definition of the essential nature of Brahman. Here Brahman is indicated by its nature alone, not having any support or reference. 'The definition of Brahman given in the sūtra 'Janmādyasya yataḥ' is really the definition of Īśvara or the apara-Brahman, and not of the pure absolute Brahman."[27]

The purpose of the Vedānta-darśana is not merely to impart the knowledge of Brahman as being the source of the world because such a knowledge could be attained by other means of knowledge such as inference. The sole aim of the Upaniṣads is to impart the knowledge of the supreme Brahman, and the connotation of 'tat' (tatpadārtha) as the source of the world. Through the definition of Brahman by taṭastha-lakṣaṇa in the Upaniṣads lead the seeker to the knowledge of the intrinsic nature of Brahman through its svarūpa-lakṣaṇa of '*satyam-jñānam-anantam Brahma*' – Brahman is truth, knowledge and infinity'. Thus, seekers attain realization of the identity of the self with Brahman, which alone is the sole purpose of the mahāvākyās.[28] Kamban's idea of defining the supreme Lord is based on these thoughts of the *Taittirīya Upaniṣad* and the Brahma-sūtra. Kamban uses taṭastha-lakṣaṇa to indicate the supreme Lord.

Ādi Śaṅkara explains in the *Brahma-sūtra* commentary -

asya jagataḥ nāmarūpābhyāṃ vyākṛtasya
anekakartṛbhoktṛsaṃyuktasya
pratiniyatadeśakālanimittakriyāphalāśrayasya manasā api
acintyaracanārūpasya janmasthitibhaṅgam yataḥ sarvajñāt
sarvaśakteḥ kāraṇāt bhavati tad brahma iti vākyaśeṣaḥ

Of this world – which is differentiated by name and form, containing many agents and enjoyers, the abode of well-defined places,

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causes, actions and fruits, the nature of whose design is inconceivable even by the mind – of this very world whence ensues the conglomerate of the birth, the sustenance and the destruction, that omniscient and omnipotent cause – 'That is Brahman.[29]'

Vācaspati Miśra gives the detailed commentary for the marvellous creation,

deśakālanimittakriyāphalāni itītaretaradvandvaḥ
deśādīni ca tāni pratiniyatāni ceti vigrahaḥ
tadāśrayo jagat tasya
kecit khalu pratiniyatadeśotpādāḥ yathā kṛṣṇamṛgādayaḥ
kecit pratiniyatakālotpādāḥ yathā kokilāravādayaḥ
kecit pratiniyatanimittāḥ yathā navāmbudhadhvānādinimittāḥ balākāgarbhādayaḥ
kecit pratiniyatakriyāḥ yathā brāhmaṇānāṃ yajanādayaḥ netareṣām
evaṃ kecit pratiniyataphalāḥ yathā kecit sukhinaḥ keciddu̇ḥkhinaḥ
evaṃ ya eva sukhinasta eva kadāciddu̇ḥkhinaḥ
sarvametadākasmikāparanāmni yādṛcchikatve ca svābhāvikatve cāsarvajñāsarvaśaktikartṛkatve ca na ghaṭate
parimita jñānaśaktibhirgrahalokapālādibhirjñātuṃ kartuṃ cāśakyatvāt
tadidamuktam manasā api acintyaracanārūpasya iti।

The compound – place-time-cause-act-fruit – is an itaretaradvandva: and it has to be split up into place etc., these beings defined with respect to each. The abode of these is the universe; of this (universe, the cause etc.). Some, indeed, are created in definite places. e.g., black antelopes etc. Some are created at definite times, e.g., the warbling of the cuckoo etc. Some are occasioned by the thunder-clap of the early clouds (of the rainy season). Some perform definite acts, e.g., such acts as the performance of sacrifices (for others) belong to brahmins alone, not to others. Similarly, some enjoy definite fruit, e.g., some are happy, some are miserable; likewise, those who are happy are themselves at other times miserable. All this does not fit in with creation

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by yādṛcchika, which is another name for chance, or by the nature (of things), or (even) by one who is not omniscient and omnipresent, since the planetary and guardian deities, whose knowledge and capacity are limited, cannot know and produce (the universe). That is thus said: 'the nature of whose design cannot even be conceived by the mind'.[30]

All the worlds are ceaseless sport

Kamban says that to Īśvara all the worlds are ceaseless sport. Now so many questions arise in our mind such as, why should the Lord unnecessarily create this universe and make people unhappy? What is the motive behind creation? How can the Lord play such a sport filled with the terrible problems of human beings? Flight crashes, train accidents, natural disasters, poverty, and so on – how can God consider all these problems as sport?

When Ādi Śaṅkara comments on the *Brahma-sūtra*, 'na prayōjanavatvāt'[31] he says that no intelligent man in the world can start a work without any purpose; there must be some reason for any work. Now if the Lord is undertaking the magnanimous task of creation then what is His purpose? A mad man can do some work without any purpose because of derangement of his mind, and aligned with this analogy, the Lord too can act without purpose. But the analogy of a mad man's action will contradict the Vedic declaration of the omniscience of the Lord. To avoid this kind of shortcoming of thought the sūtrakāra[32] pens the next sūtra, '*lōkavattu līlākaivalyam.*'[33] Brahman's act of creation is a mere sport, as seen in ordinary life. In the world it is seen that a king or a minister of the king who has gotten all his desires fulfilled, may still, without any motive, engage in activities in the form of sport and pastime. Similarly, the Lord too can have activities of creation without any motive or purpose. Although creation, sustenance and dissolution appear to be an unimaginably huge task, the Lord is doing it as a sport, because 'aparimitaśaktitvāt'[34] – His power is infinite.

Advaita Vedānta doctrine of the three orders of reality, namely, pāramārthika-sattā (absolute), vyavahārika-sattā (empirical) and prāti-

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bhāṣika-sattā (illusory) are important concepts of Adi Śaṅkara's philosophical system of thought.[35]

Pāramārtikasattā: The ultimate order of reality is pāramārtika-sattā. Advaita philosophy declares that the absolute reality is the only reality whereas everything else is illusory. Pure non-dual Brahman alone is pāramārtikasattā where there is no vyāvahārika and prātibhāṣika-sattā. All will become falsehood in the experience of pāramārtika-sattā, and there are no sāmsāric problems and pains. This state of reality is mentioned in the *Bhagavad-gītā*, (6.22) 'having obtained which, he thinks there is no other superior to it; wherein established, he is not moved even by heavy sorrow. This is the fruit of the experience of the pāramārtika-sattā. Attaining pāramārtika-sattā' is the goal of human life; this is called liberation from all kinds of pains and problems.

Prātibhāṣikasattā: This is another order of illusory existence of reality; appearances of illusory objects such as mirage, the snake in a rope, the silver coin in a conch-shell, the ghost on the post and so on are considered real objects until such time that knowledge of real objects is obtained. Once the real sand-bed is known, the illusory mirage disappears; when knowledge of the rope dawns, then the illusory snake is washed away, and when the reality of the post is known, the illusory ghost vanishes immediately.

In prātibhāṣika-sattā, the cognizor cognizes the unreal illusory object as a real object because of ignorance; when knowledge of the real object is obtained, the illusory appearance is washed away. The whole process of prātibhāṣika-sattā is maintained in vyāvahārika-sattā.

Vyāvahārikasattā: The empirical or the relative order of reality is vyāvahārika-sattā. Vyāvahārika-sattā is the real sāmsāric world where we live, struggle, achieve, progress, and enjoy things. In this sattā, we have all kinds of problems such as problems of the family, society, work, nation, and the rest of the world. The whole world is made up of five elements, and we consider everything is real and real alone. Birth and death also happen in this sattā. All kinds of puruṣārthās[36] are possible in vyāvahārika-sattā only. The following very powerful

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question is asked by everyone regarding the illusory nature of the empirical world thus: we use this whole world for our daily life, but Advaita Vedānta says that whatever we use for our daily life is an illusion, and the whole world is an illusion, how is this possible? This contradicts our real-life experience.

The answer is simple. In prātibhāṣika-sattā, the illusory snake is real as long as knowledge of the rope is not obtained; once knowledge of rope happens, then the illusory unreal snake disappears. Similarly, in vyāvahārika-sattā, the empirical world looks real until we get knowledge of the supreme Brahman, that is pāramārtika-satta. Once we realise the supreme Brahman or the pāramārtika-sattā through self-knowledge, vyāvahārika-sattā or the empirical reality will disappear like the illusory snake on the rope. This understanding of the three orders of reality will give us great clarity of the Advaita Vedantic mithyātva concept of the world. The person who understands that vyāvahārika-sattā is an illusion on pāramārtika-sattā transcends all the problems and pains of saṁsāra. For such a man of wisdom, this world will become a sports ground to play in and he alone can enjoy the game of life without looking for success and failure. Kamban says that it is the supreme Lord who makes this universe His endless sport; Kamban conveys the idea that an understanding of the endless divine sport is possible only when we understand that vyāvahārika-sattā is an illusory projection on Brahman. Kamban brings out this beautiful idea in his first song, because he understands the three orders of reality very clearly. As long as we don't experience pāramārtika-sattā, so long is vyāvahārika-sattā real; there is no doubt about this.

Lord of the Universe

Kamban calls Īśvara '*avar thalaivar*' in Tamil; the literal meaning of this is 'He is the head' and the implied meaning that He is the Lord of the universe. The first mantra of *Īśāvāsyopaniṣad* says īśa. Ādi Śaṅkara comments on the word 'īśa' as one who Lords over everything The word īśa is derived from the root īs, meaning 'to rule' or 'to have power'.[37] Svāmi Chinmayananda comments: 'the Lord is thus omni-

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present and acts as the governor, ruler, monitor – the governor of all environments, the ruler over all sense activities, and the monitor in all mental and intellectual functions.[38]" The *Taittiriya Upaniṣad* says,

> *bhīṣāsmādvātaḥ pavate । bhīṣodeti sūryaḥ ।*
> *bhīṣāsmādagniścendraśca । mṛtyurdhāvati pañcama iti ।*

Through the fear of Him blows the wind. Through the fear of Him rises the sun. Through the fear of Him again fire and the moon and, lastly the fifth, death proceed to their respective duties.[39]

Svāmi Chinmayānanda also adds very beautifully the thought of the Almighty Lord, 'a law is always promulgated by a law giver, and whatever we find [keeps] strict adherence to the law, it is always because of [a] fear of the law giver. Similarly, if in nature we find that the natural laws are irrevocably declared and strictly followed, certainly we have to assume that behind the phenomenon of nature there is a divine law giver who strictly executes the law – He, ever standing, as it were, just behind nature with a raised whip, threatening them with total annihilation at the simplest disobedience.[40]'

The book, 'Why the Universe Exists' says as to how particle physics unlocks the secrets of everything thus: 'why is the Higgs boson often called 'the God particle'? To call the Higgs boson the 'God particle' is to invite the wrath of many a physicist. The term originates with Nobel laureate Leon Lederman, who led the charge to find the Higgs at Fermilab's particle accelerator and wrote a book about his research. According to Lederman, he wanted to call it 'that goddamn particle' but his publisher shortened it.'[41]

A technical question is answered in the *Brahma-sūtra* discussion. The question is – when a man gets realisation of the supreme Truth, would that man, that realized master get all kinds of power including the ability to create the universe? Because the *Muṇḍakopaniṣad* says, '*sa yo ha vai tat parāmāṃ brahma veda brahmaiva bhavati*[42] – He who knows the Highest Brahman becomes Brahman.' When a man of wisdom attains Brahman-hood he may get all power including that of creation, sustenance and dissolution. That's why the question emerges.

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Now Vedavyāsa answers in the sūtra '*jagad vyāpāravarjaṃ prakaraṇāt asannihitatvācca*'[43] – The released soul gets all the divine powers except that of running the universe (with its creation, continuance, and dissolution), as is known from the context (which deals with God) and from the non-proximity (of the individual soul).' Ādi Śaṅkara gives the explanation for this sūtra as, 'liberated souls should have all other divine powers. The power of creation, sustenance and dissolution of the universe can reasonably belong to God alone because He exists forever.' Ādi Śaṅkara gives the reason in his commentary that liberated souls are equipped with minds, they may not have unanimity, so that someone may at one time want the sustenance of the universe and someone else may want its destruction; in this way the liberated souls may at times be opposed to one another. To avoid such confusion in the system of creation, sustenance and destruction, only the Lord of the Universe will have the power to create, and not realised masters. Then where is the question of discussing the abilities of other celestial creatures. Kamban brings this idea in his poem and says He is the head who rules the universe. Kamban gives the supreme place to the Lord. He says, 'annavarke – He alone is our sole refuge.' When Kamban emphasizes the thought of 'He alone' then other beings are eliminated completely, including the celestial devas and realized souls.

Conclusion

Kamban in his *Rāmāyaṇa* has not only brought out the concepts of individual values, family values, social values, administration techniques, leadership and management through his extraordinary poetic skill but he has also given beautiful insights into Advaita philosophy. The purpose of this philosophical view is to easily transcend the many complexities of the human mind. Those who have a philosophical view of life can overcome their problems easily; this is seen in our common life experience also. In a philosophical world-view, many mental complications are eradicated. Thus this paper does brood over questions such as who created the universe? how has it been created? and what is the attitude of the creator in his creation? etc. During the discussion, we

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examined several concepts of Advaita with regard to the creation of the universe. These thoughts give a very clear perspective of life and thus it is called a Darshana. Understanding this philosophy provides deeper insights on Kamban's *Rāmāyaṇa*.

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Notes

1 https://en.wikipedia.org/wiki/Kambar_(poet)
2 *Īśāvāsya Upaniṣad*, commentary by Svāmi Chinmayānanda 2001: 95.
3 https://en.oxforddictionaries.com/definition/cosmology.
4 https://www.universetoday.com/84147/singularity.
5 http://www.nbcnews.com/id/47948831/nṣtechnology_and_science-space/ ṭbig-bang-didnt-need-god-start-universe-researchers-say/
6 The *Bhagavad-gīta*, chapter 15, commentary by Svāmi Chinmayānanda 2009: 32.
7 *Kindle Life* by Svāmi Chinmayānanda 2014: 51.
8 Karl F. Kuhn, *In Quest of the Universe* (Boston: Jones and Bartlett Publications, 1998), pg. 557.
9 Neil de Grasse Tyson, *Astrophysics for People in a Hurry*, W W Norton & Co., USA 2017: 32.
10 The *Bhagavad-gīta*, chapter 15. commentary by Svāmi Chinmayānanda 2009: 31.
11 Kamba's preface in *Kamba- Rāmāyaṇam* – an English prose rendering by Hande, H.V. 1996.
12 Kavichakravarti means the king of poets, Kamban has been glorified with this title by the Tamil scholars of South India. Kamban lived in the 12th century.
13 *Dṛgdṛiśyaviveka*, verse 14. commentary by Svāmi Tejomayananda 1997: 52.
14 *Kamba-Rāmāyaṇam -Rāmāvatāram*, published by A.Sa. Gnanasambandan 2004: 4740.
15 Ibid. 2569.
16 Ibid 2566.
17 Where the universe came from – How Einstein's relativity unlocks the past, present and future of the cosmos 2017: 71.
18 https://en.oxforddictionaries.com/definition/metaphysics.
19 *Taittirīya upaniṣad* commentary by Svāmi Chinmayānanda 1999: 3.1.1.
20 *Brahma-sūtra* 1.1.1.
21 Ibid. 1.1.2.

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22 *Vedānta-paribhāṣā*, Swāmi Mādhavānanda 2011: 151.
23 Ibid. pages 152, 153.
24 *Taittirīya upaniṣad* 3.1.1.
25 *Vedānta-paribhāṣā*, Swāmi Mādhavānanda, 2011: 151.
26 *Taittirīya upaniṣad* 2.1.1.
27 *The Fundamentals of Advaita Vedānta*, K Narain, 2003: Pg 211.
28 *Brahmasūtra-catussūtrī- Śankarabhāṣyam*, S Sankaranarayanan, redacted by Kanshi Ram, 2015. Volume,1. Pg.435
29 *Brahmasūtra-catussūtrī- Śankarabhāṣyam*, S Sankaranarayanan, redacted by Kanshi Ram, 2015. volume 1, p 405
30 *The Bhāmatī of Vacaspati* by S.S Suryanarayana Sastri 1933: 123.
31 *Brahma-sūtra*. 2.1.32
32 Vedavyāsa is called a sūtrakāra by scholars because he composed the Brahma-sūtra.
33 *Brahma-sūtra*. 2.1.33.
34 *Adi Sankara's commentary on Brahma-sūtra* 2.1.33.
35 The Fundamentals of Advaita Vedānta. 2003: 20.
36 Dharma, artha, kāma and mokṣa
37 *Īśāvāsyopaniṣat*, mantra 1, translated by Svāmi Gambhirananda, 2008.
38 *Īśāvāsyopaniṣat*, by Svāmi Chinmayānanda, 2001: 59.
39 *Taittirīya Upaniṣat* 2.8.1.
40 *Taittirīya Upanishat commentary* by Svāmi Chinmayānanda 1999.
41 *Why the Universe Exists* – How particle physics unlocks the secrets of everything 2017: 71.
42 *Muṇḍakopaniṣat*. 3.2.9
43 *Brahma-sūtra*. 4.4.17.

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Śrī Ādi Śaṅkarācārya as Management Expert

- Subbarao V. Jayanti

Abstract

Jagadguru Śrī Ādi Śaṅkarācārya ('Śaṅkara') is a multi-faceted personality. Many scholars examined his philosophy, poetic skills, logic, contribution to national integration etc. This paper analyzes his life from the perspective of management expertise. Specifically, his management and communication skills, business ethics, treatment of opponents, and institution-building capabilities are examined. The analysis reveals that many of the 'modern' management concepts and practices are found in Śaṅkara's amazing life. Thus, this paper makes a significant contribution to the extant literature on Śaṅkara's life and achievements. The practical implication is that Śaṅkara's life and work should be taught in all schools, colleges, and management institutes to get valuable insights.

In this paper, I would like to discuss the management skills of Śaṅkara with specific reference to:

- Corporate Turnaround Strategy
- Communication and Debating Skills
- Business Ethics
- Treatment of Opponents
- Institution-building Capabilities

1. Corporate Turnaround Strategy

Imagine that there is a large successful company. It is producing very good products liked by the customers. Over time, it has expanded a lot and it was divided into several Divisions to manage it efficiently. But,

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the Heads of those Divisions started fighting among themselves. They are arguing that their Division is better than other Divisions. In that fight, they forgot the basic goals of their company and that they are only a part of the whole. They failed to recognize that the internal fighting is damaging the parent company. The situation has become so desperate that there is an imminent danger of the company collapsing very soon.

In that dire situation, the company hired a dynamic and capable person as Chief Executive Officer (CEO) with a mandate that he should set things right. The CEO carefully studied the condition of the company. He had a clear goal and charted out a plan of action. He met each of the heads of the divisions individually, and held detailed discussions with them. He pointed out their strengths and weaknesses and stressed the importance of working for the common good of the company. The divisional heads came around, worked with the CEO and the company recovered soon. In Management Science this is called Corporate Turnaround Strategy.

This type of situation occurs in corporate world frequently. One example is the near-death experience that IBM faced in 1993. Founded in 1911, International Business Machines (IBM) is a leading computer-manufacturing company in USA. By early 1980s, the company had a near-monopoly level hold on the computer industry, specifically in mainframe business. With the advent of the Personal Computer (PC) and Client Server things quickly changed. In 1993, the company posted US$ 8 billion loss – at the time the biggest in American corporate history. The CEO John Akers decided that the logical solution to address that dire situation was to split IBM into autonomous business units that could compete more effectively with competitors.[1]

Then, Lou Gerstner was hired as new CEO. He was the first IBM CEO who was hired from outside the company. Upon assuming charge, he reversed his predecessor's plan to split the company.[2] He discovered that the biggest problem that all major companies faced in 1993 was integrating all the separate computing technologies that were emerging at the time, and saw that IBM's unique competitive advantage

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was its ability to provide integrated solutions for customers. Hence, he took a momentous decision to keep the company intact so that IBM can deliver complete IT solutions to customers. Having made that crucial decision, he focused on execution, decisiveness, simplifying the organization for speed, and breaking the gridlock. Layoffs and other tough management measures followed. Consequently, the company was saved, and has continued to grow steadily since then.[2,3]

When Ādi Śaṅkara was born, this was the type of situation that Sanātana Dharma (Vedic religion/Hinduism) faced. The religion was divided into six main branches (Śaivism, Vaiṣṇavism, Śākteyam etc.) and innumerable sub-branches. There was bitter internal fighting among the followers of those branches. They forgot that they belonged to the same root and that their fighting may obliterate the Sanātana Dharma itself. Added to that, the Non-Vedic (Atheistic) religions like Buddhism and Jainism were gaining popularity and spreading fast, with the support of some kings. With nobody to guide them in the proper path, the people were thoroughly confused. The situation was so dire that the very existence of the Vedic religion in the country of its birth became doubtful.

Śaṅkara observed the situation carefully and pondered how to remedy it. He set out a goal for his life thus 'I will bring the entire Bhārata Varṣa (Bhārata) under one Pīṭham and revive the Vedic religion to its full glory'. To achieve that goal, he charted a plan of action. Accordingly, he met with the prominent scholars in each of the different branches and debated with them. In those debates, he pointed out the strengths and weaknesses in their theories. He advised them to rectify the deficiencies and misconceptions and then follow their path. Śaṅkara never argued that his theory or path was the only correct one and that everybody should follow it. He never denounced outright any theory or path. He was never a fanatic. His path was Samanvayam (integration of different paths/ideas/theories). His outlook was universal.

One great example of his Samanvayam was the 'Pañcāyatana Paddhati' that he proposed. According to that, he advised the followers of

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Sanātana Dharma to worship the deities of all the six main branches – Śiva, Viṣṇu, Śakti, Sun, Gaṇeśa, and Ṣaṇmukha. If somebody is a follower of Śiva, he should place Śiva at the center, and the remaining five around Śiva. Similarly, for followers of other Gods.

To achieve his goal, Śaṅkara toured the entire country several times and debated with hundreds of scholars. In that process, he integrated 72 different branches. As a result, he bestowed new strength and vigor to the Vedic religion lasting for several centuries. If Hinduism survived more than thousand years of foreign invasions, destruction and forcible conversions, it was due to the vitality and robustness that Śaṅkara provided. Śaṅkara's achievement was truly stupendous and astounding, given the odds that he was against. If we scan the History of Management, we cannot find any other example of a management expert who achieved such unparalleled and lasting success. Śrī Śaṅkara is unique.

From the above example, the striking similarity between Śaṅkara reviving Sanātana Dharma and Gerstner saving a collapsing IBM can be appreciated. However, it should be remembered that Śaṅkara preceded the modern Management science by several hundred years.

2. Communication and Debating Skills

Nowadays Communication Skills gained much importance. For any job, it is a requirement to have excellent communication skills – oral and written. Many coaching centers sprang up to teach students communication and debating skills.

When we study Śaṅkara's life we can understand the true meaning of communication skills and how to debate. Śaṅkara, in his mission to resurrect Sanātana Dharma, debated with thousands of scholars of other faiths and succeeded. To be effective in a debate, there are three essential requirements: first, one must be very knowledgeable in the topic that one is debating; second, one must have firm conviction in the points that one puts forth in the argument; and finally, one must study the opponent's viewpoint before starting the debate.

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Śaṅkara's philosophy is Advaita, based on Vedas and Upaniṣads. He mastered the Vedas, Upaniṣads, Darśanas, Vedāṅgas, Śāstras, and Purāṇas at a very early age. Before he was 16, he wrote Bhāṣyās (Commentaries) for Prasthāna Traya (Brahma Sūtras, Upaniṣads, and Bhagavad gītā). Although many scholars after Śaṅkara wrote commentaries on these, Śaṅkara's Bhāṣyas are considered authentic. Such is Śaṅkara's prowess in these areas ('Śruti-Smṛti Purāṇānāmālayaṃ').

Śaṅkara had firm conviction regarding Advaita philosophy. He always quotes Vedas and Upaniṣads to support his arguments. He used to say that no religion has taught anything new outside of Vedas and Upaniṣads.

Before Śaṅkara embarked on a debate with any scholar, he used to study his opponent's viewpoints and analyze them. In the actual debate, Śaṅkara readily put forth the strengths and weaknesses of that person's approach.

Śrī Śaṅkara always displayed calmness and serenity while debating. He never used abusive language nor resorted to personal attacks. In a debate when a person does not have valid arguments, he resorts to these things. But, Śaṅkara is so confident of his philosophy that he never displayed those characteristics.

These are the things that youth should learn from Śaṅkara with regard to communication and debating skills.

3. Business Ethics

Ethics in business, rather lack of ethics, is a major issue now in Management. In Business Schools, students are taught that the goal of a corporation is maximization of profits. The implication is that managers should look only for profits, irrespective of ethical values. That is why we are witnessing corporations resorting to all sorts of unethical behavior, such as, adulteration, price gouging, accounting frauds, tax evasion, money-laundering etc. In USA, for many years managers were taught 'greed is good'. That approach resulted in the failure of major financial corporations and the world economy came to the brink of collapse in 2007-2008.

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Śaṅkara's life teaches us that values are more important than ultimate victory. He never swerved from the path of dharma. The best example of his commitment to dharma is his debate with Maṇḍana Miśra. Śaṅkara's view is that jñāna is path to salvation. Maṇḍana Miśra was a very great scholar in Pūrva Mīmāṃsa and held that salvation can be attained through karma only. When these two giants were set to debate which viewpoint is correct, the question arose as to who should be the referee for the debate. Śaṅkara readily agreed that Ubhaya Bhāratī Devī, wife of Maṇḍana Miśra, can be the judge. She was a great scholar on her own right. She mastered all the Darśanas and other Śāstras and presided over many scholarly debates in the past.

Before starting the debate, Ubhaya Bhāratī Devī suggested that in such contests, it is customary that each one should bet something in case of a defeat in the debate. Śaṅkara vowed that if he lost, he would renounce sannyāsa and become a gṛhast. Maṇḍana Miśra pledged that in case of loss, he would give up gṛhast, take up sanyāsa and become a disciple of Śaṅkara.

In this situation, the stakes are very high for the three persons involved. For Śaṅkara, giving up sannyāsam and taking up gṛhast (family life) is worse than committing suicide. For Maṇḍana Miśra, a defeat would entail a sixty-year old man becoming Śiṣya (disciple) of a sixteen-year old teenager. For Ubhaya Bhāratī Devī, a setback for Maṇḍana Miśra means end of her family life. In such a high-stake situation, all the three stuck to the path of dharma and never entertained any idea of veering off from dharma. That is the glory of Sanātana Dharma!

Nowadays, even in prestigious events like Olympics there are many allegations of judges unfairly favoring athletes from their own country. Cricket is supposed to be a gentleman's game. In the past, only two umpires from the host country used to officiate in the test matches. Now, three umpires from neutral countries, video replays and players' challenge to umpires' decisions have come into existence. What a fall in values!

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4. Treatment of Opponents

In business or politics, how we treat our opponents in victory or defeat reveals our character. Śrī Śaṅkara is an eminent example of how to treat opponents, especially in triumph. Although he defeated scholars of many sects, he treated them with utmost respect and affection. He differed with them on their theories. He never displayed any personal animosity against them. The purpose of his debates with them is not to defeat them, but to make them realize the flaws in their theories. He corrected those errors and let them follow their paths.

His debate with Maṇḍana Miśra continued for 17 days, with Ubhaya Bhāratī Devī as referee. It was like a dialogue between two friends. Their common goal is to find Truth and the proof of Śāstras that support that Truth. It may be noted that during that period, Śaṅkara stayed as their guest. Finally, Maṇḍana Miśra accepted defeat, took to sannyāsa, and became Śaṅkara's Śiṣya with the name 'Sureśwarācārya'.

Later, when Śrī Śaṅkara established the Advaita pīthas, he made Śrī Sureśwarācārya as the first Pīṭhādhipati (Head of Pīṭha) of Śrīngeri Śāradā Pīṭham. It is the highest honor that Śaṅkara bestowed on his opponent. This kind of treatment can never be found in the world history.

5. Institution-building

In the example of the IBM company in distress cited in Section 1, the company was put in the right path by the new CEO. But, after he is gone, if his successors are not as capable, then the problem repeats. To avoid such a situation, Śaṅkara devised a wonderful system to sustain his work far into the future. He wanted that his life-long mission and hard work should not go waste. To ensure that, he established four Maṭhas in the four strategic parts of the country – Puri in the East, Śrīngeri in the South, Dwārakā in the West, and Jyotirdhama in the North. These are also known as Āmnāya Pīṭhas.

In modern age, to start a new company, two documents must be completed: Articles of Association (AoA) and Memorandum of Association (MoA). Together, these two documents form the constitution of

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the company. The first document regulates the company's internal affairs and the second one defines its external affairs. It defines the kinds of business that can be undertaken, appointment of Directors, the responsibility of the directors, issuing of shares etc. The MoA contains the fundamental conditions under which the company is allowed to operate.

After establishing the four maṭhas, Bhagavatpāda Śaṅkarācārya issued in written form a Dharmic Commandment or charter namely 'Maṭhāmnāya-Setu-Mahānuśāsanam'. This Mahānuśāsanam is really a constitution for the proper governance and functioning of the Maṭhas. These documents were very detailed and scientific. Here, one sees the omniscience of Śaṅkara thousands of years before the modern concepts of 'Corporate Governance' came into existence.

In Maṭhāmnāya, Śaṅkara prescribes the details related to the Pīṭham (Maṭha). For each Pīṭham he specified Āmnāya (denomination and title), God and Goddess (Divinities), Tīrtha, Veda, Sampradāya, Mahāvākya, Kṣetra, territories under the Pīṭha, permissible title(s) of the Pīṭhādhipati etc. The qualifications for occupying the seat of Ācārya (Pīṭhādhipati), and the procedure for appointment of Ācārya (rules of succession) were laid down in detail.

In Mahānuśāsanam, Śaṅkara enjoins the duties of the Pīṭhādhipati (what he should do and should not do), and the means to get resources for the maintenance of the Pīṭha. He commands that 'Ācāryas should yoke people in Dharma and move constantly. Monastery should not be fixed residence of the Ācārya. In case of great loss of Dharma the Ācārya should act quickly.'[5]

The Āmnaya Pīṭhas

	East	**South**	**West**	**North**
Name of the Pīṭha	Govardhana Maṭha	Śrīngeri Maṭha	Kālika Maṭha	Jyotir Maṭha
Place of Location	Puri (Orissa)	Śringerī (Karnataka)	Dwaraka (Gujarat)	Badrikāśrama (Uttaranchal)

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	East	South	West	North
Divinities	Jagannātha (Puruśottama, Śakti-Vṛsala Vimala)	Malahanikara Liṅga, Varāha, Śakti-Śārada	Siddheśwara Śakti-Bhadra Kali	Nārāyana śhakti-Purṇagiri
Tīrtha	Mahodadhi (Bay of Bengal)	River Tungabhadra	River Gomati	River Alakananda
Veda	Ṛg Veda	Yajur Veda	Sāma Veda	Atharva Veda
Sāmpradāya	Bhogavala	Bhurivala	Kitavala	Nandavala
Mahāvākya	प्रज्ञानं ब्रह्म (Prajñanam Brahma)	अहं ब्रह्मास्मि (Aham Brahmāsmi)	तत्त्वमसि (Tattvamasi)	अयमात्मा ब्रह्म (Ayamātmā Brahma)
Titles to the Pontificial Seat	Āraṇya, Vana	All the titles, particularly, Saraswati, Puri, Bharati, Aranya, Tirtha, Giri, Ashrama	Tirtha, Ashrama	Giri, Parvata, Sāgara
First Ācārya of the Pīṭham	Śrī hastamalakācārya	Śrī Sureśwarācārya	Śrī padma pādācārya	Śrī toṭakācārya

These Pīṭhas have been in continuous existence for hundreds of years due to the strong charter that Śaṅkara prescribed for their governance. During the thousand years of foreign rule by Muslims and the British, Hindus and Hinduism were subject to untold atrocities, massacres, brutalities and barbarism. In spite of that, if Hinduism still exists today, it is due to the key role played by these Pīṭhas established by Bhagavatpāda. For example, Śrī Vidyāranya Swāmi, one of the Pīṭhādhipatis of Śṛṅgeri Śāradā Pīṭha, was instrumental in establishing the Vijayanagar Empire by the two brothers, Harihara and Bukka in 1336 AD. This Empire stood as bulwark against Muslim expansion in South India for more than 300 years and protected Sanātana Dharma.

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We can confidently claim that there are no institutions in the world that lasted as long as the Āmnāya Pīṭhas of Śaṅkara. Western scholars often criticize that Indians cannot build institutions that endure for long. The Śaṅkara Pīṭhams are a fitting reply for such denigrators.

Conclusion

Bhagavatpāda Śaṅkara is a multi-faced personality. Many scholars looked at his philosophy, his works, his poetic skills, his patriotism, his contribution to national integration etc. This paper examines Śaṅkara's life from management perspective. Specifically, this work analyzes Śaṅkara's management prowess, communication and debating skills, ethics in business, treatment of opponents, and institution-building capabilities. The analysis shows that many of the so-called 'modern' management principles and practices are found in Śaṅkara's life. The establishment of four Āmnāya Pīṭhas and providing a detailed constitution for their governance is a lesson for management students in institution-building and their sustenance. There is an urgent need to teach the life and achievements of Śaṅkara from various angles in schools, colleges, and especially in management institutes like IIMs. Śaṅkara is a Guru for Management Gurus. He is truly the Jagadguru!

Notes

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2. *Who Says Elephants Can't Dance?*, Gerstner, Jr., Louis V., 2002, Harper Collins
3. IBM Corp. Turnaround, Case Study by Robert D. Austin and Richard L. Nolan, Harvard Business Review, March 14, 2000
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5. *Maṭamnāya Setu or Mahānuśāsanam*, Commentator: Śrī Parmeshwar Nath Mishra, Published by: Shri Sadanand Brahmachari, Mamtri, Śaṅkarācārya Memorial Trust, Dwaraka 2001
6. *Śaṅkara – the missionary*, Central Chinmaya Mission Trust, Mumbai, 2016
7. *Śaṅkara Digvijaya*: The Traditional Life of Śrī Śaṅkarācārya, Madhava Vidyaranya, Translation by Swāmi Tapasyananda
8. *An interpretation of the Life & Teachings of Śrī Śaṅkarācārya,* Swāmi Mukhyananda, 1998, published by Śrī Ramakrishna Advaita Ashrma.

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Development of Śaivasiddhānta Concepts: The Medieval Period

- T Ganesan

In the long and continuous history of the Śaivasiddhānta[1] in Tamilnadu we notice that some of the important philosophical concepts were continuously developing and evolving; new interpretations were given by some ācārya-s due to their leanings towards a particular system of thought which were either accepted or refuted in the succeeding periods by latter authors. In that way the *Civañāṉapōtam,* the shortest text in Tamil composed by Meykaṇṭār (circa 13th century CE) which is traditionally held to be the fundamental text of the Śaivasiddhānta philosophy (Śivajñānabodha school) and religious practice that is now in vogue in Tamilnadu contains many ideas in a seminal form. The literature that came after in successive centuries is witness to the progress of philosophical ideas with elaboration, assimilation of new ideas from other systems of philosophy (such as the Vedānta) and precision. For example, the second sūtra of the *Civañāṉapōtam* as well as the *Śivajñānabodham* (the Sanskrit version) merely states that Śiva exists inseparably in the world through His pervasion (vyāpti). But the *Civañāṉacittiyār*, the earliest elaborate versified commentary available on the *Civañāṉapōtam* composed by Aruḷantiśivam (circa 14th century) (*Cittiyār* hereafter) elaborates it with the theory of evolution of all the tattva-s based entirely on the Āgamas. In the same way, the eighth sūtra speaks about Śiva's bestowing grace on the devotee by coming in the form of a Guru; this *Cittiyār* elaborates with different types of dākùā which again are entirely based on the Āgamas. What is more, the four-fold path (Caryā, Kriyā, Yoga and Jñāna) to liberation explained in the *Cittiyār* is further divided into sixteen with each one of the above getting further divided into four in the text *Tattuvappirakācam* of the late 14th century.

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Influence of other schools of thought such as the Vedānta, especially the Advaita school, developed by Śaṃkara and his followers is discernible in the texts that come after Umāpati (circa 14th century CE); and that of the Śaivaviśiṣṭādvaita well established by Śrīkaṇṭha (circa 11-12th century CE) is discernible in the texts of Śivāgrayogi and in the *Māpāṭiyam* of Civañāṉamuṉivar (18th century). In the sequel we aim to indicate in a very brief manner some of the important notions delineated in texts belonging to the centuries beginning from the 14th and ending upto the 18th centuries which can be elaborated later with a detailed analysis of the entire range of Śaivasiddhānta literature.

Concept of Mokṣa

According to the ācārya-s such as Sadyojyoti, Bhojadeva, Nārāyaṇa-kaṇṭha, Rāmakaṇṭha Śrīkaṇṭha that wrote their treatises mainly concentrating on that portion of the Śaivāgama-s which deal with the philosophical concepts (called jñānapāda or vidyāpāda), the highest state of liberation consists in existing similar to Śiva in all respects in which state all the supreme qualities and powers of Śiva that were covered by mala are manifested in the liberated selves. It is called śivasamatā.[2] As Sadyojyoti, one of the earliest ācārya-s says in his *Nareśvaraparīkṣā*[3] 'it is the highest conception of mukti taught in the śaivāgama-s and surpasses all other conceptions[of mukti]'. What are the characteristics of a liberated self spoken in the Śaivāgama-s? The *Magendrāgama* categorically states that 'the mukta (who is also an accomplished person, attained the highest goal = siddha) in the Śaiva system becomes endowed with the highest powers to experience the enjoyments in all the worlds and he is absolutely free from all the impurities. What is more, being thus free absolutely he is even beyond the control of Śiva forever[4]'. Sadyojyoti answers by saying that it consists in fully possessing the power of omniscience and omnipotence by the liberated self; this conception, according to him, is nowhere found in other systems[5]. For, the highest place to be reached by the liberation seeker in the Śaivasiddhānta is completely different from that spoken by other scriptures. Rāmakaṇṭha also categorically states that there cannot be any other highest good than getting the supreme power of omniscience and omnipotence as taught in the śaivāgama-s[6].

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Śivajñānabodha Tradition

In the beginning of the 13th century, the *Civañāṉapōtam* composed by Meykaṇṭār which consists of twelve Tamil verses. It is one of the shortest ever philosophical texts that gives the essence of the śaiva religio-philosophical system. This text had, in fact, inaugurated a new movement within the tradition of Śaivasiddhānta in Tamilnadu. For, after this for nearly eight centuries the entire development of śaivasiddhānta was mainly based on this text through commentaries and sub-commentaries whereby the *Civañāṉapōtam* has become the fundamental text and the full edifice of Śaivavsiddhānta philosophy of the succeeding centuries was built on this foundation. The āgama-s were fully utilised for the interpretation of *Civañāṉapōtam*[7]. This trend naturally brought with it some new interpretations to some of the important concepts which were at times very much different from the earlier ones established and propagated by Sadyojyoti and his followers that we referred to above.

Concept of Advaita

This concept is closely connected with the concept of mukti or mokṣa. The Śivajñānabodham[8] does not explicitly refer to Śiva-Jīva relation in the state of liberation as non-dual; as we get from the text it seems to be a sort of difference-less state which the jīva experiences in liberation. But at the same time, it exists completely subservient to Śiva. In the *Civañāṉacittiyār* the same view is further developed and the jīva is said to experience śivānanda continuously[9]. In fact, this is one of the points of departure and also one of the defining characteristics of the Śaivasiddhānta of the Śivajñānabodha school from the classical Śaivasiddhānta originated and developed from about the 7th century by those authors such as Sadyojyoti, Rāmakaṇṭha in Kashmir and which is generally known as *śivasamavāda*[10]. According to this school the liberated jīva becomes equal to Śiva in all respects and now onwards it is free from Śiva's control[11].

The *Civañāṉapōtam* in its 8th verse speaks about *mukti* as 'existing in a non-different relationship in the holy feet of Śiva'.[12] Here

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we do not see any mention of equality or similarity with Śiva but only a non-dual relationship between Śiva and the liberated self. In the 10th verse also in the context of explaining the status of the realized self, the text says that 'the liberated self becomes free from [the clutches] of mala and māyā by realizing intensely its oneness with Śiva and that He (Śiva) Himself exists as the self'[13]. Here we notice a sort of non-dual relationship which at the same time keeps the difference between Śiva and the self intact. Again, in the 11th verse of this text we see the repetition of the view that the self will abide in the holy feet of Śiva in the liberated state which is attained by intense and unflinching devotion.

In the *Civañāṉacittiyār* (CC) popularly known as *Cittiyār* which is an elaborate exposé on the *Civañāṉapōtam* there is a brief statement in the portion of the commentary on the 8th verse of the *Civañāṉapōtam* that 'He (Śiva) comes as the preceptor (guru) and keeps the self at His holy feet after making it Himself by removing the *mala* that covered it'.[14] Here we notice that according to Aruḷnanti, the author of *Civañāṉacittiyār*, the liberated state is characterized by existing as Śiva Himself and at His holy feet. What is more, Śiva makes the self to be Himself by removing the covering of *mala*. Further we note that Śiva, by coming in the form of an ācārya, removes the *mala* of the self so that the [innate] śivahood shines forth.

Mukti according to *Cittiyār*

Śiva keeps the self under His feet after fully immersing it in the ocean of His own Bliss by completely removing all its impurities and cutting asunder all bondages that may produce future births. *Civañāṉacittiyār*, 8:16.

Now, this view of experiencing Śivānanda mentioned in *Cittiyār* gave rise, in later periods, say, from the 16th century, to different interpretations. Maṟaiñāṉacampantar is the first Śaivasiddhānta ācārya to devote his attention to the actual meaning of śivānandānubhava. He says that the liberated jīva experiences only its own supreme bliss which was covered by the āṇavamala during the transmigratory

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existence. For him, the state of mukti is characterised by a relation called ādyantarahitasamāvāya—a concomitant relation of identity between Śiva and the liberated self which is beginning-less and endless. He strongly argues that it is impossible for any person to experience the bliss of another and as such śivānanda can not at all be experienced by the jīva which is against logic and reasoning. Maṟaiñāṉacampantar has, in fact, written a text called *Paramopadeśam* which is exclusively devoted to this problem and is cited in the Tamil commentary of Maṟaiñāṉatēcikar, his disciple, on the *Cittiyār*. According to this text the liberated jīva (called ādimukta) existing in non-dual relationship with Śiva enjoys his own bliss[15] just as Śiva experiences His own[16]. There is a Sanskrit commentary called *Śivajñānabodhopanyāsa* (ŚJBN) written by Nigamajñānadeśika[17] on the Sanskrit text of the *Śivajñānabodhasūtras* who, according to tradition, was the disciple of Maṟaiñāṉacampantar the author of many śaiva texts in Sanskrit and Tamil among which the Tamil rendering of the *Śivadharmottara* is widely known and read. Now, in the *Śivajñānabodhopanyāsa* also the commentator devotes a long discussion[18] to prove that the liberated self does not at all experience the śivānanda but only its own *ānanda*. The arguments and the wordings in *Paramopadeśam* and in *Śivajñānabodhopanyāsa* are very much the same and one may, with a high percentage of certainty, conclude that both are from the pen of the same person. Coming to the point again, Maṟaiñāṉacampantar goes to the extent of saying that it is a sin[19] to hold that the liberated self enjoys the bliss of Śiva which is nothing but His inseparable Śakti and who is the chaste consort of Śiva; and as such, wise and good men should not hold that view. Maṟaiñāṉacampantar (followed by his disciple Maṟaiñāṉatēcikar) is unique to hold this view. What is more, Śiva is the Universal Father and His Śakti is the Universal Mother as proclaimed by many great devotees. For this he cites the references from the tēvāram songs of Tiruñāṉacampantar, Tirunāvukkaracar, Suntarar, Tiruvācakam of Māṇikkavācakar (also called Maṇivācakar), the Tiruvicaippā (forming part of the 9th tirumuṟai) and from the text of eleventh tirumuṟai.[20] We see that he is refuted by Gurujñānasambandhar (circa 16th century CE) in his *Muttiniccayam* (and in its commentaries composed by Veḷḷiyampalavāṇattampirāṉ who also lived in the same century).

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As a corollary to this view there arises the need to define in clear terms the relation between Śiva and the liberated self. We saw that *Śivajñānabodham* puts the relation as non-difference[21]. Maṟaiñāṉatēcikar true to his position explains the relation to be 'ādyantarahitasamavāya': a relation of inherence without beginning or end. He cites as example the relation that exists between Śiva and His Śakti[22] which he calls 'aikyam'. The same explanation is found verbatim in the commentary on *Cittiyār*[23].

Another luminary in the firmament of Śaivasiddhānta philosophy is Śivāgrayogī, probably a younger contemporary of Maṟaiñāṉatēcikar. Being an astute logician and contributing very important texts both in Sanskrit and in Tamil as his predecessor and also in *maṇipravāla* style for the propagation and enrichment of Śaivasiddhānta, Śivāgrayogī[24] also propounds new interpretations and offers original explanations for many a philosophical point. He says that since both Śiva and jīva are all-pervasive (vibhu) the relation between them can only be 'aupaśleṣika'. The example he gives for such a relation is that of milk and ghee and that between fruit and its taste[25]. He also holds that the liberated self exists so non-different from Śiva that it is Śiva Himself[26] and experiences supreme bliss (paramānanda). We may note that Śivāgrayogī does not use the word śivānanda and instead only paramānanda or 'aḷaviṟanta ānanta' (in Tamil) meaning unlimited bliss.

Śivāgrayogī explains in his commentary written in the *maṇipravāla* style (this is the only commentary available in *maṇipravāla* style in the Śaivasiddhānta tradition) on the *Civañāṉacittiyār* that the state of non-difference between Śiva and the self is ever present; the self is always non-different from Śiva. But due to the covering of mala this highest state is not experienced by it; after the removal of mala, the non-difference (ananyatva) shines forth and manifests in all its splendor. The eternal knowledge and bliss (nityajñānānanda) that are the innate qualities of the self manifest and that is the state of mukti. Further, at the death of the physical body the realized self becomes all-pervasive and it fully merges in the pervasion of Śiva just as the salt merges with water and exists along with it. He also says that when the

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supreme power (Śakti) of Śiva shines forth and eventually manifests fully on the realised self it fully realises Śiva as non-different from it through its actual innate knowledge (*svarūpajñāna*) transcending the limited knowledge generated by mental modes (*vṛttijñāna*). This is the final state of *mukti* and any realization or attainment less than that will cause only rebirth.[27]

In his shorter commentary (Saṃgrahabhāṣya) on the *Śivajñāna-bodha* Śivāgrayogī explains that mukti does not merely consist in the removal of all bondages but also in remaining as one with Śiva who is undivided supreme bliss in the same way as the waves, etc. remain in the ocean after the storm subsides.[28] He gives a brief analysis of the word identity (*aikya*) and finally concludes that *aikya* means identity with a difference which is equivalent to non-difference with a tinge of difference.[29] He also states that aikya actually means the manifestation of all the innate supreme qualities of the self which were previously covered by the mala.[30] To drive home this point Śivāgraygī gives the example of the quality and its possessor and the light and its source.

Śivāgrayogi holds a somewhat different view of the concept of mukti. According to him the self whose power of knowledge and action are covered by mala in the transmigratory state exists as non-different[31] from Śiva in the liberated state just as pure water merges with the saline water of the ocean without any separate existence[32]. One may notice here the echo of the view of mokṣa spoken in some of the Śaivāgamas[33]. The influence of the Śivādvaita, which holds that in mukti the liberated jīva merges with Śiva losing its own identity, is also perceptible in Śivāgrayogī[34]. In his commentary on the *Cittiyār*, viii, 12. the state of moksa is described thus: The individual self and Śiva are inseparable from beginningless time. It is the āṇavamala which obstructs the manifestation of that relation; when, by the grace of Śiva all the three impurities-āṇava, karma and maya [which Sivāgrayogī calls the three adjuncts (upādhi) as do the Advaita Vedāntins] are removed, the self, due to the supreme bliss of Sivānanda, exists as Śiva. In other words, the self realises itself to be non-different from Śiva. Sivāgrayogī terms this state as sāyujya – union with Śiva.

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Coming to Civañāṉacuvāmikaḷ (18th century CE) we have further refinement of the same concept. Feeling that to remain non-different from Śiva by losing its identity may lead to śivādvaita view he firmly argues that though remaining identical with Śiva the liberated self certainly enjoys the bliss of Śiva. In other words Śiva is an object of knowledge and enjoyment for the self[35]. This, probably, is the final view on the Śaivasiddhānta concept of mukti.

Influence of Vedānta

In the history of Śaivasiddhānta Umāpati is the first to refer to the Vedānta vis à vis Saivasiddhānta. He makes an attempt to present the salient philosophical concepts of the Śaivasiddhānta as the refinement and thereby superior to the Vedānta[36] philosophy the tendency of which is not found in the *Cittiyār*[37]. In the *Cittiyār* on the other hand we see that both Vedas and the Śaivāgamas are held to be revealed by Śiva and both are equally authoritative[38]. Umāpati[39] for his part does not take either approvingly or otherwise of the Vedāntic ideas. But in the 16th century we clearly find the tendency to use and even incorporate some of the Vedāntic (of course that of the Advaita school) principles and paradigms. We see that the Tamil version of the *Devākālottarāgama* (probably belonging to the 14th-15th centuries) which is pronouncedly Advaitic in its tone and content has been taken as authoritative and cited by Civappirakācar, the commentator on *Civappirakācam* and others; this Āgama preaches that realisating oneself as Brahma is true knowledge[40]. Such also is the case with the *Vaḷḷalcāttiram* of the mid 15th century[41]. Influence of Vedānta on Śivāgrayogī is very much pronounced and perceptible clearly: In his Sanskrit commentaries such as the *Saṃgrahabhāṣya*, *Vistṛtabhāṣya* on the *Śivajñānabodhasūtras* and in the maṇipravāla commentatry on the *Cittiyār* this is very much evident. While explaining the Śiva-jīva relation of non-difference (ananyatva) Śivāgrayogī cites three examples from the *Brahmasūtras* and concurs with the third one[42] as nearer to his view. Then the long explanation about the merging of each tattva in its source and equating it with the transcendence of annamayakośa, prānamayakosa and so on found in the Saṃgrahabhāsya on the 8th sūtra betrays the influence of Advaita Vedānta system on Śivāgrayogī.

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Again he is unique in the entire range of Śaiva ācāryas to hold that Brahman (=Śiva) is the material cum instrumental cause of the world; in fact he uses the phrase 'abhinnanimittopādāna' in his important text *Śaivaparibhāṣā*[43] and in his commentary on *Cittiyār*[44]. He explains that Śiva the pure 'Cit' is the instrumental cause (nimittakāraṇa) and His Śakti that is inseparable from Him is the material cause (upādānakāraṇa) and since Śakti and its possessor are non-different Śiva is the material cum instrumental cause of the world[45]. As far as the theory of causality is concerned Śivāgrayogī is very much indebted to Śrīkaṇṭha[46]. In the *Saivaparibhāsā* he firmly states that the world is only a difference in state of the śuddha and aśuddhamāyā controlled by Śiva just as the snake exists coiled up sometime and exists in normal way at other times[47].

Civañāṉacuvāmikaḷ holds that the Upaniṣads such as the *Atharvaśikhā* etc. are like sūtras and the Śaivāgamas are, the commentary, as it were, on them[48]. It was Śrīkaṇṭha who has firmly established the Viśiṣṭaśivādvaita on the basis of the Upaniṣads such as the *Atharvaśikhā, Śvetāśvatara, Atharvaśiras* and his influence is very much evident on Civañāṉacuvāmikaḷ at least on this point. None of the Śaivasiddhānta ācārya-s beginning from Aruḷnandi upto Śivāgrayogī and others after him has ever cited these Upaniṣads in their works as authoritative. What is more, Civañāṉacuvāmikaḷ finds fault with those who hold that *Śaivāgamas* and the Upaniṣads differ widely among themselves. Next, as an instance of influence of Vedānta on Civañāṉacuvāmikaḷ we may cite the case where he imports into Śaivasiddhānta some of the basic tenets of that school. Referring to the *Civappirakācam* verse, 10, in his *Māpāṭiyam* on the invocatory verse of the Civañāṉapōtam he says that knowledge is of two types–parā and aparā; while the former aids in the removal of mala the latter is just the objective knowledge of the scriptures. This is exactly an echo of the *Muṇḍakopaniṣad*[49]. For, though we have 'pacuñāṉam' and 'pācañāṉam' in the tradition of Śaivasiddhānta the conception of 'parāvidyā' and 'aparāvidyā' is absent. We may easily notice that while in the *Cittiyār* and other texts of the early period the *Vedas* as well as the Śaivāgamas (Caivanūl) are held to be parallel scriptures both being given by Śiva as Aruḷnanti has clearly put it[50] and that one is not made subservient to the other.

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Again Civañāṉacuvāmikaḷ goes one step further in importing the Advaita Vedānta tenets: While referring to the necessary qualifications for studying the *Civañāṉapōtam* he states that only he who has already studied the Śaivāgamas and conducts himself accordingly, possesses the qualities such as 'nittiyānittiya uṇarvu', possesses disgust towards rebirth and has an intense longing for liberation[51] is the fit person. This view is verbatim the same as the 'sādhanacatuṣṭaya' which Śaṃkara mentions in the beginning of his *Brahmasūtrabhāṣya* as the basic prerequisites for studying the Vedānta[52].

Daśakāryam

This concept is unique to the Śivajñānabodha school of the Śaivasiddhānta. It puts in a nutshell the entire range of spiritual knowledge and practice of the self that leads to the path of liberation. In brief it consists of ten acts (*kāriyam*); Tattvarūpa, Tattvadarśana, Tattvaśuddhi, Ātmarūpa, Ātmadarśana, Ātmaśuddhi, Śivarūpa, Śivadarśana, Śivayoga and Śivabhoga. While it is just mentioned in the *Civappirakācam* for the first time it was from the 15th century that one comes across texts treating them in a detailed way. *Tukaḷaṟupōtam* of Ciṟṟampalanāṭi, probably in the beginning of the 15th century, elaborates it and his disciple Tattuvappirakācar following him further elaborates it in his *Tattuvappirakācam*. He seems to be unique in expounding the same (ten divisions) for each of the tattvas such as Śiva, Śakti, Icchāśakti, Jñānaśakti, Kriyāśakti, Śuddhamāyā, Mala, etc. and thereby brings it to thirty states which also is indicated in the *Tukaḷaṟupōtam*. In the 16th century Kaḷantai Ñāṉappirakācar composed *Tacakāriya Akaval* and later we have different schools based on this concept[53].

In closing we may also refer to the tradition of Jñānāntavāda and Karmāntavāda in the works of Veḷḷiyampalavāṇattampirāṉ of the 17th century who has composed commentaries on such texts as *Muttiniccayam*, *Jñānāvaraṇaviḷakkam* of Guru Jñānasambandhar. In all probability it was Guru Jñānasambandhar who propounded this theory in the late 16th century and Veḷḷiyampalavāṇattampirāṉ developed it.

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In fact, there is a Sanskrit commentary called *Jñānāvaraṇabhāṣya* (so far unpublished[54]) from the pen of Veḷḷiyampalavāṇattampirāṉ on the Sanskrit text of the *Śivajñānabodhasūtras*. In brief, according to him karmāvaraṇa tradition is the classical Śaivasiddhānta referred to earlier which gives importance to dīkṣā as the prerequisite for liberation and holds that only by this divine act the veil of mala can be removed while the Śivajñānabodha tradition of the Śaivasiddhānta holds jñāna alone as the cause of liberation. As stated in the text the source for this idea is the division of pūrvamīmāṃsā and the uttaramīmāṃsā as the two branches of Vedic system.

This in brief is a historical survey of the development of some of the important concepts of the Śivajñānabodha tradition of the Śaivasiddhānta.

Notes

1 Though there are independent śaiva texts in Tamil such as Ñāṉāmirtam written before Meykaṇṭār the Śaivasiddhānta school of Tamilnadu that is now in vogue can be called the Śivajñānabodha school as the entire range of texts are based on the Śivajñnabodhasūtras (as well as the Civañāṉapōtam of Meykaṇṭār) which are said to have been composed by Meykaõñār in the middle of the 12th century, A.D.

2 *vidyāvidyeśatvaṃ cāparamuktiḥ pareha śivasamatā* | *(Tattvasaṃgraha, 51)*
malādipāśavicchittiḥ sarvajñānakriyodbhavaḥ | *mokṣaḥ* . *(Mokṣakārikā, 44)*

3 *Sarvamuktyuttamā gītā śivatā śivaśāsane* |
phalebhyaścāpi sarvebhyo vijñeyā sādhikādhikā || *(Nareśvaraparīkṣā, 3:80)*

4 *śaive siddho bhāti mūrdhnītareṣāṃ muktaḥ svaṣṭau puṃvaro'bhyeti nādhaḥ* |
viśvānarthān svena viṣṭabhya dhāmnā sarveśānānīritaḥ sarvadāste|| *Mṛgendrāgama, Vp. 2:29*

5 Commentary Prakāśa on ibid. Rāmakaṇṭha, the commentator gives a graded hierarchy of concepts of mukti held by different philosophical systems beginning from Buddhism, Vaiśeṣika, Jaina (Ārhata), Sāṃkhya, Pāñcarātra and Vedānta; finally, it is Śaivasiddhānta which surpasses the Vedānta and is the highest. Also cf. the commentary on ibid.3:81.

6 *na hi sarvajñatvasarvakartṛtvaprāpteranyaḥ prakarṣaḥ sambhavati* | Commentary on *Mataṅgapārameśvarāgama, vp. 3:1*

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7 A notable and an important example of this phase of development of Śaivasiddhānta is the text *Śivajñānasiddhisvapakṣadṛṣṭāntasaṃgraha* (so far unpublished) composed by Nigamajñānadeśika of the 16[th] century where the author seeks to prove that the views expressed in each of the verses of the *Civañāṉacittiyār* (which, again, is an elaborate commentary in verse on the Civañāṉapōtam of Meykaṇṭār) are Āgama-congruent by citing profuse parallel verses from the vast āgamic and other related sources .

8 anniya miṉmaiyiṉ araṉ kaḻal celumē (sūtra, 8)
avaṉē tāṉē ākiya anneṟi *ēkaṉāki* (sūtra, 10)

9 . . . araṉ malaraṭik kīḻiruppaṉ
māṟāta civāṉupavam maruvikkoṇṭē (Śivañāṉacittiyār, 310)

10 *vidyāvidyeśatvaṃ cāparamuktiḥ pareha śivasamatā || (Tattvasaṃgraha, 51); mokṣaḥ śivasamānatārūpaḥ | (Tattvaprakāśa, 36)*

11 *sarveśānānīritaḥ sarvadāste || (Mṛgendrāgama, vidyāpāda, ii.29.)*

12 *aṉṉiyamiṉmaiyiṉ araṉ kaḻal celumē.*
muktvaitān guruṇā'nanyo dhanyaḥ prāpnoti tatpadam | (Śivajñānabodha, 8)

13 *śivenaikyaṃ gataḥ siddhastadadhīnasvavṛttikaḥ | (Śivajñānabodha, 10)*

14 *maṉṉum aruḷ kuruvāki vantu avariṉ nīkki*
malamakaṟṟit tāṉākki malaraṭik kīḻ vaippaṉ (Civañāṉacittiyār, 253)

15 *antap pēriṉpam tiḷaittiruppaṉ ātimuttaṉ*
antaccivanōṭiranṭaṟṟu (paramōpatēcam, 7)

16 *anāticutta ciṟcattiyir pērāṉanta*
anāti cuttaṉē tiḷaippaṉ ārntu (paramōpatēcam, 9)

17 See T. Ganesan, 2009: *Śivajñānabodhopanyāsa*, an unpublished commentary by Nigamajñānadeśika (16[th] century CE) on the Śivajñānabodha critically edited with copious notes and introduction and translation in English, Published by the Rashtriya Sanskrit Samsthan, New Delhi, 2009.

18 See the text of the commentary on sūtra, 10.

19 *civacattiyait tiḷaippar ātimuttar eṉṉum*
avacattam māpātakam (paramōpatēcam, 8)
Cf.śivaputrāṇāṃ jīvānāṃ śivaśaktermāturānandānubhāvakatvaṃ niṣiddhaṃ kathaṃ satpuruṣeṇāṅgīkriyate | (ŚJBN, 10)

20 This act of Nigamajñāna incidentally reinforces the view that the development of the Śivajñānabodha doctrinal and textual tradition was to a great extent influenced by the ancient Tamil devotional literary corpus, the Tirumuṟai. Further, it is Nigamajñāna who, more than anybody else in

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the tradition of Śivajñānabodha, brings in line the views of the Tirumuṟai (especially the Tēvāram portions) along with those of the Āgama corpus and proves that the tradition of Śaivasiddhānta as expounded in the Śivajñānabodha system is fully based on the Vedic and the Śaiva (comprising both the Āgama and the Tēvāram devotional literatures in Tamil) corpus. 267.)

21 See note n° 2.

22 *ŚJBN*, 10. Also *Aikkiyaviyal, 10.*

23 ... *āttiyantarakitacamavāyamāy attuvita aykkiyamāyk kalantu oṉṟupaṭṭu (cūttiram 8, ceyyul 280)*

24 In fact, he belongs to the Skanda Paramparā as against the other Śaivasiddhānta ācāryas such as Aruḷnanti, Umāpati and his disciples who belong to the Nandi Paramparā.

25 See his maṇipravāla commentary on *Civañāṉacittiyār, sūtra* 2, verse 1.

26 *Civaneṟippirakācam, 208.*

27 Vide the commentary of Śivāgrayogī on *Civañāṉacittiyār*, 8:38

28 *kintu vāyvagame taraṅgādīnāṃ samudra iva akhaṇḍānandarūpe śive ekībhāvenāvasthānamapītyāha . . . muktāvapi satyeva īṣadbhede'bhedaḥ tatparyāyaḥ tādātmyaṃ vaiśiṣṭyamevaikyaṃ prakṛte vivakṣitam. (Saṃgrahabhāṣya on the Śivajñānabodhasūtra, 10).*

29 *muktāvapi satyēva īṣadbhēdē'bhēdaḥ tatparyāyaḥ tādātmyaṁ vaiśiṣṭya-mēvaikyaṁ prakṛtē vivakṣitam| (Ibid.)*

30 In all these Śivāgrayogī is very much influenced by Śrīkaṇṭha (circa 12th century) who is the earliest śaiva ācārya to write a commentary (bhāṣya) on the Brahmasūtra-s from the śaiva point of view. For a critical but brief study of Śrīkaṇṭha's influence on some of the later śaivasiddhānta ācārya-s and notably on Śivāgra, see T. Ganesan, 2007: Śrīkaṇṭha the forerunner for the śaivasiddhānta authors: Śivādvaita and Śaivasiddhānta, paper presented at the ICPR sponsored seminar, Trika, Vira and Siddhanta: Historical and Hermeneutic Analysis of Saivism from Kashmir to Kanyakumari, Department of Philosophy, University of Madras February, 2007.

See also, T. Ganesan, (2012) *'Vedāntic Śaivism: Viśiṣṭaśivādvaita of Śrīkaṇṭha'*. In: Vempaty Kutumba Sastri, et al (eds.) *Advaitamanih:* Professor Ram Murti Sharma commemoration volume. Vidyanidhi Prakashan, New Delhi, pp. 90-113.

31 *Civaneṟippirakācam, 162*

32 ibid. 208

33 *Rauravasūtrasaṃgraha,* VIII. 11-13

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34 *īṣadbhedasaho'bheda ... guṇaguṇinoḥ prakāśāśrayayoḥ iva vā ananyatvaṃ prakrte vivakṣitam|* *(Saṃgrahabhāṣya on the Śivajñānabodha, 8)*

35 Ciṟṟurai on the *Civañāṉapōtam, 6*

36 *vētāntatteḷivām caivacittāntat tiṟaṉiṅkut terikkaluṟṟām (Civappirakācam, 7.)*

37 This may be due to the historical fact that in the 13-14th centuries, different schools of Vedānta were very prevalent and influential as Umāpati attempts to propound the Śaivasiddhānta as transcending all these three types. (ibid.)

38 See verse 265, 266 and 267.

39 The bheda, bhedābheda and abheda concepts of the Vedānta schools were also very much active during that period.

40 Verse, 38, 40.

41 Started by Kaṇṇuṭaityva□□al of the early 15th century who himself was very much influenced by the Vedānta and who has composed the well-known text *Oḻiviloṭukkam* this tradition some of whose later teachers were strong adherents of Śivādvaita system and who provided a rapprochement, as it were, with the Śaivasiddhānta school.

42 Prakāśāśrayavadvā tejastvāt as cited in *Saṃgrahabhāṣya, 8*

43 *Śaivaparibhāṣā,* II pariccheda, p.39.

44 Śivāgrayogī's maṇipravāla commentary on *Civañāṉacittiyār; sūtra* 2, ver.1.

45 Ibid.

46 See Śrīkaṇṭhabhāṣya on the *Brahmasūtra*, II adhyāya, ii pāda.

47 *Śaivaparibhāṣā*, II pariccheda, p.43.

48 Māpāṭiyam on the *Ciṟappu-p-pāyiram* of the *Civañāṉapōtam*.

49 See *Muṇḍakopaniṣad*, I.4 and 5.

50 Cf. curuticivākamamoḻiyac colluvatoṉṟillai, *(Civañāṉacittiyār, 266)*

51 Māpāṭiyam on the *Ciṟappu-p-pāyiram* of the *Civañāṉapōtam*

52 nityānityavastuviveka, ihāmutrārthaphalabhogavirāga, etc. Cf Śaṃkara's *Brahmasūtrabhāṣya, I. i.1.*

53 Tiruvavaduthurai tradition and Dharmapuram tradition.

54 The present writer is preparing a critical edition of this text on the basis of three mss. available in the French Institute, Pondichery.

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अभिज्ञानशाकुन्तल नाटक की देवनागरी वाचना में अत्र तत्र सर्वत्र फैली क्षतियाँ

- वसन्तकुमार म. भट्ट

भूमिका :- सर विलियम जोन्स ने ई.स.1789 में अभिज्ञानशकुन्तलम् नाटक का सब से पहला अंग्रेजी अनुवाद किया था। तथा नाट्यकार के रूप में कालिदास का कितना महत्त्व है यह युरोपिय प्रजा को समझाने के लिए कालिदास को "भारत का शेक्सपियर" कहा। इस अंग्रेजी अनुवाद का प्रकाशन करते समय उनको यह मालूम ही नहीं था कि इस नाटक की अन्यान्य वाचनाएं भी है। किन्तु उस पहला अंग्रेजी अनुवाद प्रकाशित होने के बाद इस नाटक का पाठ कितनी वाचनाओं में प्रवाहित हुआ है ? उसकी गवेषणा भी शुरू हुई। सर्व प्रथम ई. स.1842 में ओटो बोटलिंग ने देवनागरी पाण्डुलिपियों के आधार पर इसी नाटक की देवनागरी वाचना के (लघु)पाठ का समीक्षित पाठ-सम्पदान प्रकाशित किया। तत्पश्चात् मोनियर विलियम्स ने 1876 में कुछ अन्य पाण्डुलिपियों के आधार पर पुनः एक बार देवनागरी वाचना का समीक्षित पाठ तैयार किया। इनके बाद डॉ. रिचार्ड पिशेल ने इस नाटक की बंगाली पाण्डुलिपियों के आधार पर, बंगाली वाचना का समीक्षित पाठसम्पादन तैयार किया। जिसका हार्वर्ड ओरिएन्टल सिरीझ में, 1889 में, प्रकाशन हुआ है। इसमें इस नाटक का जो बंगाली पाठ था वह बृहदाकार वाला था। प्रॉफे. पी. एन. पाटणकर जी ने उसी वर्ष में (ई. स. 1889 में) कतिपय नवीन देवनागरी पाण्डुलिपियाँ का विनियोग करके, " देवनागरी वाचना का शुद्धतर समीक्षित पाठ" तैयार किया। जिसका द्वितीय संस्करण भी ई. स.1902 में निकला था। तीसरा महत्त्वपूर्ण प्रयास है प्रॉफे. कार्ल कैप्लर का। जिन्होंने ई.स.1909 में देवनागरी वाचना का समीक्षित पाठसम्पादन किया। इसमें उन्होंने उच्चतर समीक्षा के मानदण्ड से परीक्षा करते हुए "तथाहि", "कुतः" एवं "अपि च" जैसे निपातों के द्वारा प्रस्तुत हो रहे अनेक श्लोकों को निकाल दिये, जिसमें से एक "गान्धर्वेण विवाहेन0" वाला श्लोक भी था[1]। इसी तरह से कालान्तर में भी देवनागरी वाचना के अनेकानेक संस्करण प्रकाशित होते रहे हैं। साहित्य अकादेमी, दिल्ली के द्वारा महा-महोपाध्याय प्रॉफे. गौरीनाथ शास्त्री (कुलपति, बी. एच. यु., वाराणसी) के द्वारा ई.स. 1980 में देवनागरी वाचना का पाठसम्पादन प्रकाशित हुआ। उसी सिलसिले में प्रॉफे. श्रीरेवाप्रसाद द्विवेदी (वाराणसी) ने जब कालिदास ग्रन्थावली का सम्पादन ई.स. 1986 में किया तो उसमें भी इस

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नाटक का देवनागरी पाठ ही प्रकाशित किया। यहाँ उल्लेखनीय है कि उपर्युक्त सभी पाठ-सम्पादकों ने जिस देवनागरी वाचना के पाठ का प्रकाशन किया है, उनमें इस नाटक का केवल लघुपाठ ही प्रकाशित हुआ है। तथा इन सभी पाठसम्पादकों ने आठ या दश, अथवा अधिक से अधिक चौदह पाण्डुलिपियों का ही विनियोग करके अपने अपने तथाकथित समीक्षित पाठ तैयार किये हैं। (डॉ. गौरीनाथ शास्त्री एवं डॉ. श्रीरेवाप्रसाद द्विवेदी जी जैसे अग्रगण्य अर्वाचीन विद्वानों ने तो प्रायः अपने पुरोगामी सम्पादकों के मुद्रित संस्करणों का ही प्राधान्येन विनियोग किया है।) मतलब कि इन सभी विद्वानों के पाठसम्पादनों में से हम यह नहीं जान पाते हैं कि देवनागरी वाचना का प्राचीनतम पाठ कैसा है, और वह पाठ कालान्तर में क्रमशः कितने स्वरूपों में आविष्कृत किया गया है ?। क्योंकि ऐसा लगता है कि इस नाटक की सेंकडो देवनागरी पाण्डुलिपियाँ उपलब्ध होते हुए भी, अद्यावधि किसी भी विद्वान् ने दश-पँदरह से अधिक पाण्डुलिपियाँ देखी ही नहीं है। इन सभी प्रयासों के बाद, न्यू केटलोगस केटलोगरम्, मद्रास (ई.स.1965) में इस नाटक की पाण्डुलिपिओं का जो व्यापक सर्वेक्षण उपलब्ध है एवं नेशनल मिशन फोर मेन्युस्क्रिप्ट, दिल्ली ने जो सर्वेक्षण एकत्र किया है उसका भी कोई विनियोग अद्यावधि किसी ने नहीं उठाया है।

[2]

करीब सो-सवासो वर्षों से देवनागरी वाचना का जो पाठ (= लघुपाठ) पठन-पाठन में आरूढ हो गया है उसमें बहुविध क्षतियाँ विद्यमान है। किन्तु साहित्यरसिकों ने उनको "पश्यन्नपि न पश्यति" की तरह, पहचानी ही नहीं हैं। अथवा किसी विद्वान् ने यदि उनमें से एक-दो क्षतियाँ को पहचानी भी होगी, तो गजनिमीलिका-न्याय से उनकी ओर अनदेखी ही की होगी। अतः, इस नाटक की प्राप्य पाण्डुलिपियों का व्यापक सर्वेक्षण करना चाहिए, एवं यथासम्भव कुछ अधिक पाण्डुलिपियों को एकत्र करके उनके आधार पर एक नया समीक्षित पाठसम्पादन करना चाहिए। किन्तु इस दिशा में अग्रेसारित होने से पहले, प्रचलित देवनागरी पाठ में बहुविध क्षतियाँ विद्यमान है ऐसा जो आरोप लगाया गया है, उसका समर्थन करना अति-आवश्यक है, जिसके लिए अनेक आन्तरिक/कृतिनिष्ठ प्रमाणों का निरूपण किया जाता है : ---

इस नाटक की देवनागरी वाचना के (उन्नीसवीं शती के) आरम्भिक संस्करणों में इस नाट्य-कृति का शीर्षक "अभिज्ञानशकुन्तलम्" रखा गया है। (जैसे कि, ओटो बोह्तलिंग, मोनियर विलियम्स, एम. आर. काळे, कैप्लर, पी. एन पाटणकर, शारदा रंजन राय, गौरीनाथ शास्त्री ने इस शीर्षक को माना है।) किन्तु निर्णय सागर प्रेस, मुंबई की आवृत्ति में एवं पं.

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श्रीरेवाप्रसाद द्विवेदी जी आदि के द्वारा "अभिज्ञानशाकुन्तलम्" ऐसा शीर्षक दिया गया है। कहने का तात्पर्य यही है कि इस नाट्यकृति के शीर्षक से ही विवादास्पद परिस्थिति का आरम्भ हो जाता है। इसके साथ साथ, निम्नोक्त स्थानों की भी संदेहास्पद एवं विवादास्पद परिस्थितियों से हम अवगत होंगे :--

(1) भरत मुनि ने संस्कृत नाटकों में स्त्री-पात्र, परिजन वर्ग एवं विदूषक के लिए शौरसेनी प्रकार की प्राकृत भाषा का विधान किया है। किन्तु कालिदास के इस नाटक की देवनागरी वाचना के पाठ में सर्वत्र महाराष्ट्री प्राकृत भाषा का विनियोग हुआ दिखता है। (कालिदास के समय में, यानि प्रथम शती में तो इस महाराष्ट्री प्राकृत का आविर्भाव भी नहीं हुआ था।) मतलब की देवनागरी वाचना के इस अभिज्ञानशाकुन्तलम् नाटक की भाषा का कलेवर भी परवर्ती काल का है ऐसा स्वतः सिद्ध होता है।

(2) इस नाटक में अनेक स्थान पर (आर्या छन्द में निबद्ध) प्राकृत गाथाओं का प्रयोग किया गया है। किन्तु उनमें पिंगलसूत्रोक्त आर्या छन्द का लक्षण पूर्णतया घटित नहीं होता है।

(3) प्रथमांक में जो भ्रमर-बाधा प्रसंग आता है, उसमें "चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं ...... वयं तत्त्वान्वेषान्मधुकर हतास्त्वं खलु कृती ।।" इस श्लोक का अवतार प्रकाशित संस्करणों में "सस्पृहम्" जैसी रंगसूचना से किया जाता है। जो नितान्त अनुचित है। क्योंकि इस श्लोक की अन्तिम पङ्क्ति देखते ही समझ में आता है कि नायक दुष्यन्त शकुन्तला के मुख पर मंडरा रहे भ्रमर के प्रति ईर्ष्या भाव प्रदर्शित कर रहा है। वह उसको स्पृहा के साथ देख ही नहीं रहा है। अर्थात् यहाँ रंगसूचना में विसंगति दिख रही है।

(4) डॉ. एस. के. बेलवालकर जी ने बताया है कि- तीसरे अंक के कथाप्रवाह में जो समय-सूचक रंगसूचनाएँ दी गई हैं वे सुसंगत नहीं हैं। जैसे कि- नायक एवं नायिका को एकान्त प्रदान करने के लिए दोनों सहेलियाँ आश्रम के मृग-पोतक को लेकर चली जाती है। रंगमंच पर, मध्याह्न के समय में दुष्यन्त और शकुन्तला एकेले हैं, उन दोनों के बीच में जो बातचीत होती है, वह केवल दश उक्तियाँ तक सीमित है, उतनी क्षणों में ही रात्रि-काल का आगमन हो गया है ऐसा नेपथ्योक्ति से कहा जाता है:-

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1. **शकुन्तला** – कहं गदाओ एव्व। (कथं गते एव।)
2. **राजा** – अलमावेगेन। नन्वयमाराधयिता जनस्तव समीपे वर्तते।
   किं शीतलैः क्लमविनोदिभिरार्द्रवातान्, संचारयामि नलिनीदलतालवृन्तैः।
   अङ्के निधाय करभोरु ! यथासुखं ते, संवाहयामि चरणावुत पद्मताम्रौ ॥ (3-18)
3. **शकुन्तला** – ण माणणीएसु अत्ताणं अवराहइस्सं।
   (न माननीयेषु आत्मानमपराधयिष्यामि।)
   (उत्थाय गन्तम् इच्छति।)
4. **राजा** – सुन्दरि ! अनिर्वाणो दिवसः। इयं च ते शरीरावस्था,
   उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम्।
   कथमातपे गमिष्यति परिबाधा पेलवैरङ्गैः ॥ (3-19)
   (इति बलादेनां निवर्तयति)
5. **शकुन्तला** – पोरव, रक्ख अविणअं। मअणसंतत्तावि ण हु अत्तणो पहवामि।
   (पौरव, रक्ष अविनयम्। मदनसंतप्तापि न खलु आत्मनः प्रभवामि।)
6. **राजा** – भीरु, अलं गुरुजनभयेन। दृष्ट्वा ते विदितधर्मा तत्रभवान् न दोषं ग्रहिष्यति
   कुलपतिः अपि च,
   गान्धर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः।
   श्रूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः ॥ (3-20)
7. **शकुन्तला** – मुंच दाव मं। भूओ वि सहीअणं अणुमाणइस्सं। (मुञ्च तावन्माम्,
   भूयोऽपि सखीजनमनुमानयिष्ये।)
8. **राजा** – भवतु, मोक्ष्यामि।
9. **शकुन्तला** – कदा। (कदा।)
10. **राजा** – अपरिक्षतकोमलस्य यावत् कुसुमस्येव नवस्य षट्पदेन।
    अधरस्य पिपासता मया ते सदयं सुन्दरि, गृह्यते रसोऽस्य ॥ (3-21)
    (इति मुखमस्याः समुन्नमयितुमिच्छति। शकुन्तला परिहरति नाट्येन।)
11. **(नेपथ्ये)** – चक्कवाकवहुए, आमंतिहि सहअरं। उवट्ठिआ रअणी। (चक्रवाकवधूके,
    आमन्त्रयस्व सहचरम्, उपस्थिता रजनी।)

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यहाँ पर स्पष्टतया चौथी उक्ति में राजा दुष्यन्त ने शकुन्तला को कहा है कि इतनी कडी धूप में तुम कुसुमशयन को छोड कर, कैसे लतावलय से बाहर निकलोगी ? । अर्थात् अभी तो मध्याह्न का समय चल रहा है। तत्पश्चात् ग्यारहवी नेपथ्य-उक्ति में कहा जाता है कि रात्रि आ गई, हे चक्रवाकवधू तुम अपने सहचर से बिदाई ले लो ॥

इस तरह से प्रणय-प्रसंग का अतिसंक्षिप्त काल में सिमट लिया जाना ऐसा सूचित करता है कि इस प्रसंग के मूल पाठ्यांश में भारी कटौती हुई होगी। मूल पाठ्यांश ऐसा रहा होगा कि जिसमें मध्याह्न के बाद सायंकाल पर्यन्त के भी कुछ संवाद रहे हो, एवं तत्पश्चात् ही रात्रि का आगमन होने की सूचना दी गई होगी ॥

(5) इसी तीसरे अंक के उपान्त्य श्लोक का सूक्ष्मेक्षिका से परीक्षण करने की आवश्यकता है। आश्रम-माता गौतमी शकुन्तला के शरीरदाह को मिटाने के लिए यज्ञशाला का शान्त्युदक लेकर, रंगमंच पर आती है। तथा शकुन्तला को अपने साथ लेकर उटज की ओर चली जाती है। तब भोग-वंचित दुष्यन्त, जो विटपान्तरित होकर खडा था, वह अब रंगमंच पर आ कर निम्नोक्त श्लोक में अफसोस व्यक्त करने लगता हैः-

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं
क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पितः ।
हस्ताद् भ्रष्टमिदं बीसाभरणमित्यासज्यमानेक्षणो
निर्गन्तुं सहसा न वेतसगृहाच्छक्नोमि शून्यादपि ॥ (3-23)

इस श्लोक के अधो रेखाङ्कित शब्दों से दुष्यन्त ने शकुन्तला की याद दिलाने वाली तीन चीजों का परिगणन करवाया है। जिनको सुन कर तुरंत प्रेक्षकों को स्मरण आयेगा कि इस अंक के आरम्भ में ही कहा गया है कि "एषा मे मनोरथप्रियतमा सकुसुमास्तरणं शिलापट्टम् अधिशयाना सखीभ्याम् अन्वास्यते।" यानि रंगमंच पर कुसुम-शय्या का होना यथार्थ है। उसी तरह से प्रेक्षकों को यह भी याद आयेगा कि प्रियंवदा के अनुरोध पर शकुन्तला ने "तव न जाने हृदयम्0" शब्दों वाला मदनलेख नलिनीपत्र पर उत्कीर्ण किया था। तो उसका भी रंगमंच पर होना उचित है। किन्तु दुष्यन्त ने जो तीसरी चीज का उल्लेख किया है कि शकुन्तला के हाथ में से गिरा वीसाभरण भी रंगमंच पर अभी भी मौजुद है, जिसको वहाँ छोड कर, वह लतावलय से बाहर निकल ने में समर्थ नहीं है। अब इस तीसरी चीज से जुडा हो ऐसे कोई प्रसंग का दृश्य तो (इस देवनागरी वाचना के लघुपाठ में) निरूपित हुआ ही नहीं है। इस बीसाभरण से जुडा कोई प्रसंग

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मूल में न हो ऐसा तो हो ही नहीं सकता। क्योंकि नाटक मात्र का यह वैश्विक नियम है कि जिस चीज का अंक में (कथाप्रवाह) में एक बार भी निर्देश किया जाता है तो उससे जुडा कोई प्रसंग होना ही चाहिए। नाटक एक समयबद्ध कला होने के कारण उसमें एक भी फिजुल चीज का निर्देश नाट्यसमीक्षकों के द्वारा असह्य माना गया है। अतः इस दृष्टि से सोचने से सूचित होता है कि शकुन्तला के हाथ से भ्रष्ट हुए इस बीसाभरण (मृणालवलय) के साथ जुडा कोई प्रसंग पहले था, लेकिन देवनागरी वाचना के इस लघुपाठ में से वह गायब हो (यानि हटाया) गया है।

(6) तीसरे अंक के आरम्भ में प्रेक्षकों को कहा जाता है कि मदनसंतप्ता शकुन्तला एक शिलातल पर, पुष्पों की शय्या में लेटी हुई अवस्था में प्रविष्ट होती है। उसके आसपास में उनकी दो सहेलियाँ बैठी है और वे उसको नलिनीदल से पवन झल रही है। लेकिन शकुन्तला को कुछ सुध-बुध है नहीं। जब उसे पूछा जाता है कि क्या तुम्हें यह नलिनीपत्र का वात सुख पहुँचाता है ?, तब वह सामने प्रश्न करती है कि "क्या सहेलियाँ, मुझे पवन झल रही है ?"। यानि वह अपने आसपास कौन है, एवं क्या हो रहा है इत्यादि कुछ जानती ही नहीं है। इस गम्भीर हालात को देख कर, प्रियंवदा ने कहा है कि "अक्षमा इयम् कालहरणस्य।" अतः अब देखना होगा कि पुष्पों पर लेटी शकुन्तला कब बैठती है, कब खडी होती है और कब चलती है ?। देवनागरी वाचना का जो पाठ प्रचलन में आ गया है उसमें जब हम देखते है तो मालूम होता है कि सब से पहले अनसूया ने शकुन्तला के संताप का क्या कारण होगा? वह जानने के लिए, उसको ही पूछना चाहिए ऐसा सुझाव दिया, तब रंगसूचना दी गईहै कि 1. शकुन्तला "*पूर्वार्धेन शयनाद् उत्थाय*" बोलती है (:- *हला किं वक्तुकामासि*)। उसके बाद, 2. मदनलेख लिखते समय शकुन्तला को "*उपविष्टा चिन्तयति*" जैसी रंगसूचना से लेटी हुई अवस्था में से, शिलातल पर बिठाई गई है। तत्पश्चात् जब उसके मदनलेख के शब्दों को सुनते ही, नायक दुष्यन्त सहसा रंगमंच पर प्रकट होता है तब अनसूया उसका वाचिक स्वागत करती है। और उसको शकुन्तला के साथ में, (जिस शिलातल पर शकुन्तला बैठी है उसी शिलातल पर), बैठने की विज्ञप्ति करती है। तब दो रंगसूचनाएं ध्यानास्पद हैः- 3. *राजा उपविशति*। 4. *शकुन्तला सलज्जं तिष्ठति*। इन दोनों रंगसूचनाओं के अनुसार अब नायक शिलातल पर बैठेगा और शकुन्तला लज्जापूर्ण भावों के साथ उसी के पास में खडी होगी। तत्पश्चात् नायक-नायिका को एकान्त मिलन का अवकाश देने के लिए दोनों सहेलियाँ वहाँ से चली जाती है। अब रंगमंच पर नायक एवं नायिका दो ही उपस्थित है, तब दुष्यन्त ने शकुन्तला के पद्मताम्रवर्णी चरणों को अपनी गोदी में लेकर,

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उनका संवाहन करने का प्रस्ताव रखा। तब शकुन्तला ने कहा कि माननीय व्यक्ति से ऐसी सेवा लेकर, मैं अपने आप को अपराध में डालना नहीं चाहती हूँ। यहाँ 5. रंगसूचना दी जाती है कि- *"इति उत्थाय गन्तुम् इच्छति"* । - यहाँ जिस क्रम में इन पाँच रंगसूचनाएं रखी गई है वे परस्पर में सुसंगत नहीं है। क्योंकि राजा ने जब अनसूया की विज्ञप्ति से शिलातल पर आसन ग्रहण किया, तब तो शकुन्तला के लिए (चौथी रंगसूचना से) कहा गया है कि वह लज्जा के साथ खडी हो जाती है। अब ऐसी खडी हुई नायिका को, कथाप्रवाह आगे बढते ही, दुष्यन्त कैसे कहेगा कि तुम अनुमति दो तो मैं आपके पाँव मेरी गोदी में रख कर, उनका संवाहन करने को तैयार हूँ। एवमेव, खडी हो चुकी नायिका के लिए जो पाँचवी रंगसूचना दी गई है कि *वह खडी होकर, जाने की इच्छा कर रही है*। तो वह सर्वथा विसंगति-युक्त है। इससे भी सिद्ध होता है कि देवनागरी वाचना के प्रचलित (लघु)पाठ में, मंचन के सन्दर्भ में दी गई रंगसूचनाएँ परस्पर विरुद्ध एवं विसंगति से भरी पडी है, जो कथमपि मौलिक दिखती नहीं है ॥

कवि कालिदास ने तृतीयांक में मदनसंतप्ता शकुन्तला की पुष्पों की शय्या पर लेटी हुई अवस्था वाली जो दृश्य-योजना मूल में सोची है, उसका परामर्श किया जाय तो शकुन्तला को बहुत लम्बे समय तक रंगमंच पर लेटे ही रहना है। यानि कि मदनलेख लिखते समय एवं उसको पढ कर सहेलियों को सुनाते समय भी उसे लेटी ही रहना है। तथा राजा को जब उसके साथ में (अनसूया के द्वारा विज्ञप्ति करके) बिठाया जाता है तब भी उसको लेटे ही रहना है। तत्पश्चात् दोनों सहेलियों की रंग से बिदाई हो जाने के बाद, राजा जब निम्नोक्त श्लोक से उसके पाद-संवाहन का प्रस्ताव रखे तब ही उसको पुष्पशय्या से उठना है। कवि के द्वारा मूल में सोची गई मंचनलक्ष्यी योजना समझने के लिए यह श्लोक ही सुस्पष्ट दिशासूचक आन्तरिक प्रमाण है :--

किं शीतलैः क्लमविनोदिभिरार्द्रवातान्,
संचारयामि नलिनीदलतालवृन्तैः ।
अङ्के निधाय करभोरु यथासुखं ते,
संवाहयामि चरणावुत पद्मताम्रौ[2] ॥ (3-18)

अर्थात् देवनागरी वाचना के प्रकाशित संस्करणों में इस नाटक का जो पाठ पढा जा रहा है उसमें मंचनलक्ष्यी रंगसूचनाओं में पारस्परिक विरोध एवं विसंगतियाँ विद्यमान है। अतः इस सुप्रचलित पाठ को हम कथमपि श्रद्धेय एवं ग्राह्य पाठ नहीं कह सकते है॥ ऐसे देवनागरी वाचना के प्रकाशित पाठ की दुर्दशा को दस्तावेजीय प्रमाणों से समझने के लिए हस्तलिखित ग्रन्थ-भण्डारों

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में सुरक्षित शताधिक पाण्डुलिपियाँ एकत्र करके, समीक्षित पाठसम्पादन करने का अभिनव प्रयास करना चाहिए ।।

(7) तृतीयांक के आरम्भ में कामयमानावस्थ दुष्यन्त मालिनी-नदी के तट पर शकुन्तला और उसकी सहेलियों को ढूँढता हुआ घुमता-फिरता है। मार्ग में स्वगत-उक्ति के रूप में वह बोलता है कि –

(मदनबाधां निरूप्य) भगवन् कुसुमायुध, त्वया चन्द्रमसा च विश्वसनीयाभ्याम् अतिसन्धीयते कामि-जनसार्थः । कुतः,

तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-
र्द्वयमिदमयथार्थं दृश्यते मद्विधेषु ।
विसृजति हिमगर्भैरग्निमिन्दुर्मयूखै-
स्त्वमपि कुसुबाणान् वज्रसारीकरोषि ।। (3-3)

(परिक्रम्य) क्व नु खलु संस्थिते कर्मणि ..... इत्यादि ।।

यहाँ पर, कालिदास की निरूपण-शैली को स्मरण-पट में लायेंगे तो समझ में आता है कि जिस कामदेव के वज्रसारीभूत बाणों को लेकर दुष्यन्त उसको कोसता है, वह सर्वथा तो उचित नहीं है। क्योंकि प्रेम-जन्य पीडा किसको पसंद नहीं आती है। प्रचलित देवनागरी पाठ (जिस पर राघव भट्ट ने टीका लिखी है, उस) में उपर्युक्त एकल श्लोक वाग्दोष से युक्त है। सामान्यतः कालिदास ऐसे वाग्दोषों से बचने के लिए, एक पक्ष को प्रस्तुत करके तुरन्त ही "अथवा" निपात से पक्षान्तर को प्रस्तुत करते ही है। जैसे कि, रघुवंशं में कवि ने आरम्भ में तो बोल दिया कि "क्व सूर्यप्रभवो वंशः, क्व चाल्पविषया मतिः । तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् । प्रांशु लभ्ये फले लोभाद् उद्बाहुरिव वामनः ।। मन्दः कवियशःप्रार्थी गमिष्यामि उपहास्यताम् ।" अब, इतना बोल देने के बाद तो कवि को रघुवंश के निर्माण-कर्म से विरत हो जाना चाहिए। लेकिन इस वाग्दोष से मुक्त होने के लिए कवि अनुगामी श्लोक में कहते हैं कि, "अथवा कृतवाग्-द्वारे वंशेऽस्मिन् पूर्वसूरिभिः। मणौ वज्रसमुत्कीर्णे सूत्रस्यैवास्ति मे गतिः ।। इसी तरह से अभिज्ञानशाकुन्तल नाटक में भी अनेक स्थान पर कालिदास ने "अथवा" निपात के द्वारा, पक्षान्तर प्रस्तुत करते हुए,वाग्दोष को निर्मूल किया है। अतः "तव कुसुमशरत्वम्0" श्लोक के बाद, निम्नोक्त श्लोक का होना अनिवार्य लगता है : —

अनिशमपि मकरकेतुर्मनसो रुजमावहन्नभिमतो मे ।
यदि मदिरायतननां ताम् अधिकृत्य प्रहरति ।। (3-4)

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यानि जिस कामदेव ने वज्रसारीकृत बाण दुष्यन्त पर छोडे है, वे बाण यदि उस मदिरायतनयना शकुन्तला के सन्दर्भ में छोडे है तो, वह उसको अभिमत है, रुचिकर है। इस तरह से पूर्व श्लोक के द्वारा दुष्यन्त के कथन में जो एकपक्षीयता का दोष है, उसको निर्दुष्ट करने के लिए यह दूसरा का होना आवश्यक है, जो कवि की शैली के अनुरूप भी है। फिर भी राघव भट्ट ने अपने देवनागरी पाठ में से उसको हटा दिया है। एवमेव, परवर्ती काल के अनेक पाठसम्पादकों ने इस दूसरे श्लोक को अमान्य किया है। जिससे सिद्ध होता है कि वर्तमान में प्रचलित हुआ देवनागरी वाचना का पाठ संक्षिप्त किया गया है ॥

(8) इस संक्षिप्त किये गये पाठ में कुत्रचित् प्रक्षिप्त श्लोक भी घुस गये हैं ऐसा भी दिख रहा है। जैसे कि -

(क). अहो प्रवातसुभगोऽयमुद्देशः। शक्यमरविन्दसुरभि0 – इस श्लोक से पूर्व में, दुष्यन्त का जो वाक्य चल रहा है कि, "... मालिनीतीरे ससखीजना शकुन्तला गमयति। तत्रैव तावद् गच्छामि।" ठीक उसके बाद, कतिपय पाण्डुलिपियों में (एवं पं. श्री रेवाप्रसाद जी आदि के प्रकाशित संस्करणों में भी) निम्नोक्त श्लोक प्राप्त होता हैः- "*अनया बालपादपवीथ्या सुतनुरचिरंगतेति तर्कयामि। कुतः –*

संमीलन्ति न तावद् बन्धनकोशास्तयावचितपुष्पाः।
क्षीरस्निग्धाश्चामी दृश्यन्ते किसलयच्छेदाः ॥"

इस श्लोक के द्वारा कहा गया है कि (=दुष्यन्त तर्क कर रहा है कि) वह सुतनु (शकुन्तला) इसी वृक्षवीथिका से चल कर अभी अभी गई होगी ऐसा लगता है। क्योंकि इन पौधों से पुष्पों का चयन किया गया है, तथा कुछ पौधे के पर्ण तोडने के कारण उनमें से निकल रहे दूध से उसके पर्ण स्निग्ध लग रहे हैं। यद्यपि रंगमंच पर मार्गान्तरण दिखाने के लिए, नायक के मुख से ऐसा श्लोक निकलना स्वाभाविक लगता है, तथापि यह श्लोक प्रक्षिप्त ही होगा। क्योंकि जिस शकुन्तला ने प्रथमांक में आश्रम के वृक्षों के लिए ऐसा कहा हो कि मैं केवल पितृ-आज्ञा से जलसिंचन करती हूँ ऐसा नहीं है। मुझे भी इन वनस्पतिओं पर अपने सहोदर जैसा प्रेम है। (*अस्ति ममापि एतेषु सोदरस्नेहः*।) एवमेव, चतुर्थांक में, काश्यप मुनि ने भी शकुन्तला की पहचान देते कहा है कि आज वह शकुन्तला ससुराल जा रही है जो, "*पातुं न प्रथमं व्यवस्यति जलम्, युष्मास्वपीतेषु या, नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्*" (4-9) अपने को स्वसुशोभन पसंद

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होते हुए भी, जिस शकुन्तला ने वनस्पतिओं से कभी भी एक पल्लव भी तोडा नहीं है। इन कृतिनिष्ठ अन्तःप्रमाण से सिद्ध होता है कि उपर्युक्त श्लोक प्रक्षिप्त ही है ॥

(ख). किसी भी कृति में कौन सा श्लोक प्रक्षिप्त होगा कि नहीं ? उसकी तर्कनिष्ठ परीक्षा करना बहुत आवश्यक है। जैसे उपर्युकत उदाहरण में कृतिनिष्ठ वचनों में ही आन्तर विरोध आ रहा है ऐसा दिखाया है, वैसा ही दूसरा उदाहरण षष्ठांक के प्रथम दृश्य में भी पडा हैः- दो उद्यानपालिकाएँ वसन्त-ऋतु का आगमन होने पर चूतांकुर से कामदेवार्चन करती है। जिसमें द्वितीया उद्यानपालिका, जिसका नाम मधुकरिका है, वह कामदेव को उद्दिष्ट करके चूतांकुर फैंकती है। बस, उसी क्षण कञ्चुकी रंगमंच पर आकर इन दोनों को डाँटता है। और बताता है कि क्या आप जानती नहीं हो कि देव (दुष्यन्त) ने वसन्तोत्सव को निषिद्ध घोषित किया है। साथ में वह यह बात भी जोडता है कि वासन्तिक तरुओं ने और तदाश्रित पक्षिओं ने भी देव का शासन मान्य है। जिसके कारण –

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
संनद्धं यदपि स्थितं कुरबकं तत्कोरकावस्थया।
कण्ठेषु स्खलितं गतेऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरोऽपि चकितस्तूर्णार्धकृष्टं शरम् ॥ (6-4)

अर्थात् दुष्यन्त की आज्ञा को स्वीकारते हुए आम्रवृक्षों पर मञ्जरी का उद्गम नहीं हुआ है और आम्रवृक्ष पर रहेने वाले पुंस्कोकिलों ने भी अपने गले से कुहू कुहू जैसी आवाझ रोक दी है। प्रकृत श्लोक में ऐसा जो वर्णन प्राप्त होता है उसको सुनते ही साहित्यरसिकों के चित्त में आनन्द छा जाता है। लेकिन इस सुन्दर पद्य के आगे पीछे रखे गये वाक्यों को पुनः ध्यान से देखने से आन्तर-विरोध सामने आ जाता है। यहाँ इस पद्य का अवतार होने से पहले तो कहा गया है कि- "*महुअरिए, चूदकलिअं देक्खिअ उम्मत्तिआ परहुदिआ होदि। (मधुकरिके, चूतकलिकां दृष्ट्वोन्मत्ता परभृतिका भवति।)*" इसका मतलब है कि चूतकलिका (आम्रमञ्जरी) का प्रसव हो चूका है। एवमेव, मधुकरिका ने यह भी कहा है कि अरे ! परभृतिके, मेरा अवलम्बन ले लो, मैं कामदेवार्चन करती हूँ। उसके बाद वह "*त्वमसि मया चूताङ्कुर दत्तः कामाय गृहीतधनुषे0*" जैसी गाथा बोल कर कामदेव को एक चूताङ्कुर समर्पित भी करती है। यहाँ देवनागरी के पाठ में "*चूताङ्कुरं क्षिपति*" जैसी रंगसूचना भी दी गई है। इससे मालूम होता है कि चूतवृक्ष पर आम्रमञ्जरी

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का आगमन हो चूका था। अतः इतनी घटना घटित हो जाने के बाद, कञ्चुकी के मुख से उपर्युक्त रमणीय पद्य निकलना असमञ्जस सिद्ध होता है। दुष्यन्त की आज्ञा से निसर्ग में वसन्तागमन भी रुक गया है- इत्यादि कहना वह आन्तर विरोध से युक्त है। जिससे सिद्ध होता है कि यह रमणीय पद्य कालान्तर में प्रक्षिप्त किया गया है ॥

(9) कवि कालिदास ने इस नाटक की प्रस्तावना में नटी के मुख से कहलाया है कि "णं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिण्णाणसाउंदलं णाम अपुव्वं णाडअं पओए अधिकरीअदु त्ति। (ननु आर्यमिश्रैः प्रथममेवाज्ञप्तमभिज्ञानशाकुन्तलं नाम अपूर्वं नाटकं प्रयोगे अधिक्रियतामिति।)" उनका यह नाटक अपूर्व है[3]। अर्थात् कालिदास ने अपने दो पुरोगामी नाटकों (मालविकाग्निमित्र एवं विक्रमोर्वशीय) से यह तीसरा नाटक अपूर्व है, भिन्न है। जिस तरह से पहले वाले दो नाटकों में पूर्वपरिणीता रानिओं (धारिणी-इरावती तथा काशीराजपुत्री औशिनरी) की ओर से राजा के नवीन प्रेम-प्रकरण में बाधाएँ डाली जाती हैं, उस तरह का संघर्ष इस अभिज्ञानशाकुन्तल नाटक में नहीं है। इस नाटक की यह एक अपूर्वता है। कालिदास के इस प्रतिज्ञा-वचन को यदि स्मरण-पट में रखेंगे तो, षष्ठांक के अन्त भाग में जब कहा जाता है कि अन्तःपुर की व्याघ्री (रानी वसुमती) आ रही है, अतः शकुन्तला के चित्र को जल्दी से छिपा दो। यहाँ राजा दुष्यन्त ने रानी को "बहुमानगर्विता" कही है और विदूषक ने भी राजा को कहा है कि आप (दुष्यन्त) जब अन्तःपुर के इस कालकूट से मुक्त हो जाय तब मुझे मेघप्रतिछन्द प्रासाद से वापस बुला लेना। - इन सभी सन्दर्भों का मौलिक होना असम्भव है। क्योंकि यहाँ तो, पूर्वपरिणीता रानी की ओर से पैदा होने वाले संघर्ष की आवश्यकता ही नहीं है। इस तीसरे नाटक में तो कालिदास ने संघर्ष तत्त्व के रूप में दुर्वासा के शाप का विनियोग किया ही है, इस लिए दूसरे किसी घीसे-पीटे संघर्ष की आवश्यकता ही नहीं रहती है। यही शाप-योजना इस नाटक की अपूर्वता है। अतः इस अपूर्वता को हानि पहुँचाने वाले षष्ठांक के पूर्वोक्त सन्दर्भ प्रक्षिप्त ही सिद्ध होते हैं ॥

(10) द्वितीयांक के अन्त भाग में, राजमाताओं ने करभक को भेजा है। उसने दुष्यन्त को संदेश कहा है कि आगामिनि चतुर्थदिवसे प्रवृत्तपारणो मे उपवासो भविष्यति। तत्र दीर्घायुषावश्यं संभावनीया इति। इस पंक्ति में जिस व्रत का नामोल्लेख है वह है- प्रवृत्तपारणः। (आज से लेकर चौथे दिन जिस उपवास का पारणा शूरु होने वाला है)। यह पाठ अप्रतीतिकर है। क्योंकि प्रथमांक में कण्वाश्रम के मुनि ने आश्रम के मृग को नहीं मारने के लिए राजा को

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चक्रवर्ती पुत्र प्राप्त होने का आशीर्वाद दिया है। जो अभिनवगुप्त के मत से इस नाटक का लक्ष्य है। अतः इस पुत्रप्राप्ति रूप लक्ष्य के विविध सन्दर्भ नाटक के सभी अंकों में बिखरे हुए हम पाते हैं। केवल द्वितीय अंक ही ऐसा है कि जिसमें इस लक्ष्य की ओर तनिक भी अंगुलिनिर्देश किया हो ऐसा कोई स्थान नहीं मिलता है। (इस के स्थान में काश्मीरी--आदि अन्य वाचनाओं में इस व्रत का नाम पुत्रपिण्ड-पालन व्रत बताया गया है। इससे तात्पर्य यह निकलता है कि देवनागरी वाचना के अनेक पाठान्तर भी कृतिनिष्ठ आन्तरिक सम्भावनाओं से समर्थित नहीं होते हैं॥

(11) चतुर्थांक में पितृ-गृह से बिदाई लेकर ससुराल जा रही शकुन्तला अपने पिता कण्व से पूछती है कि – शकुन्तला – (पितरमाश्लिष्य) कहं दाणिं तादस्स अंकादो परिब्भट्ठा मलयतरून्मूलिआ चंदणलदा विअ देसंतरे जीविअं धारइस्सं। (कथमिदानीं तातस्याङ्कात् परिभ्रष्टा मलयतरून्मूलिता चन्दनलतेव देशान्तरे जीवितं धारयिष्ये।) यहाँ शकुन्तला ने अपने आपको "मलयपर्वत के तरुओं में से उन्मूलित की गई चन्दनलता" का उपमान दिया है। किन्तु यह उपमान भौगोलिक सत्य की दृष्टि से परीक्षा करने पर नितान्त गलत सिद्ध हो रहा है। जैसे कि, शकुन्तला का जन्म एवं संवर्धन जहाँ हुआ था, वह हिमालय की गोदी में, मालिनी नदी के तट पर था। लेकिन वहाँ (हिमालय के स्थान में) कहीं पर चन्दन के वृक्ष होते नहीं है। तथा वनस्पतिशास्त्र की जानकारी के अनुसार चन्दन के बडे वृक्ष होते है, कदापि चन्दन की लता नहीं होती है। इस दृष्टि से भी देवनागरी वाचना वाली पाण्डुलिपिओं में संचरित हुआ पाठ भारी मात्रा में प्रदूषित हुआ है वह निःशंक है॥ (यहाँ पर, अन्यान्य प्रमाण भी उपस्थित किये जा सकते हैं, लेकिन विस्तरभय से "इति दिङ्--न्याय" से, केवल अंगुलिनिर्देश करके, इस चर्चा को यहाँ विराम देते हैं।)

निष्कर्षतः कहे तो, निदर्शतया प्रदर्शित किये गये इन दश प्रमाणों से सुस्पष्टतया कहा जा सकता है कि वर्तमान काल में पठन-पाठन में देवनागरी वाचना का जो लघुपाठ दृढासन लगा कर बैठ गया है, उसको जल्दी से पाठशालाओं एवं विश्वविद्यालयों के पाठ्यक्रम में से हटाना चाहिए। क्योंकि वर्तमान में जो अल्पसंख्यक पाण्डुलिपियों के आधार पर प्रकाशित किया गया पाठ है वह नाट्यकार के रूप में महाकवि कालिदास की उत्कृष्ट पहचान देने वाला सिद्ध नहीं होता है॥ एवमेव, हमें, संस्कृतज्ञों को इस देवनागरी वाचना के समीक्षित पाठ पुनः एकबार सम्पादन करना चाहिए। जिससे महाकवि कालिदास के इस सर्वोत्तम माने गये नाटक का सही मौलिक स्वरूप सामने आ जाय॥

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एक ही सूत्र में कहूँ तो – छपी किताब पर विश्वास मत किजीए। प्राचीन पाण्डुलिपियों की शरण में जाना बहुत अनिवार्य है। अन्यथा, बिना पाण्डुलिपियों की समीक्षा किये हुए अनालोचित पाठ के किये गये किसी भी साहित्य-कृति का रसास्वाद एवं काव्यशास्त्रीय मूल्यांकन कथमपि चिरस्थायी नहीं होगा॥

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Notes

1 Kalidasa's S'akuntala, (KRZERE Textform), Ed. Carl Cappeller, Leipzing, 1909.

2 इसको स्पष्ट करते हुए टीकाकार राघव भट्ट ने लिखा है "करभोरु-पद्मताम्रौ इति पदाभ्यां चरणयोः संवाहन-योग्यत्वं ध्वनितम्। चरणावङ्के निधायेत्यनेन च स्वस्य संवाहनकौशलं ध्वनितम्। प्रका. राष्ट्रिय संस्कृत संस्थान, दिल्ली, 2006, (पृ. 107)

3 इसी तरह से सूत्रधार के मुख से, कवि ने इस नाटक के लिए ("नवेन नाटकेनोपस्थातव्यम्" शब्दों से) "नवीन" विशेषण का प्रयोग किया है। तो उसका मर्म यह है कि मालविकाग्निमित्र एवं विक्रमोर्वशीय नाटक में जैसे राजा का नवीन प्रियतमा के साथ का प्रेम-प्रसंग पूर्णतया एवं बहुशः नर्मसचिवायत्त (=विदूषक की बुद्धि के अधीन) बताया है, वैसा इस अभिज्ञानशाकुन्तल में नहीं है। यहाँ तो शकुन्तला के प्रेम-प्रसंग में विदूषक को सर्वथा अनुपस्थित ही रखा गया है। आदि से लेकर अन्त तक विदूषक को शकुन्तला के सामने लाया ही नहीं गया है। यह इस नाटक की नवीनता है॥

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Shakespearean English – An impersonal/ Ontological Approach

- Swamy Paramapriyananda Sarasvati

If Shakespeare has appealed to generations of Indians whose admiration for him is literally boundless, it is because of certain traits in him and his work that are dear to the representative Indian psyche as well. For instance, his impersonality. The Vedas are nothing if not impersonal in their splendid proclamations as to the final truths of every single existing thing in the universe. Again, if some of the best minds of India have so unreservedly embraced Science and Technology, it is largely because the latter are purely impersonal in their method and approach. After all, impersonality is another name for truth and nothing can or does appeal to spirit - seekers as much as truth does. Even a cursory glance at any of Shakespeare's writings should be enough to show that he was an 'Imperson' in the purest sense of the term, a Sthithaprajña, to use the language of the Gītā. Little wonder, he was able to intuit into those 'more things' 'in earth and heaven than are dreamt of in our philosophies.'

It would, therefore, be worth the while to examine whether and how far Shakespeare's plays are likely to yield anything fresh and revealing when viewed from this impersonal angle. Accordingly, the present study takes up an in-depth impersonal examination – for, we are all of us impersons at the depths of our being – of the song occurring at the very heart of 'As You Like It'; in Act.III,Sc.II, to be precise, to demonstrate what a difference such an approach could make to our understanding and enjoyment of the quintessential Shakespeare.

The song read out by Celia from a paper in the Forest of Arden begins with 'Why should this a desert be? / for it is unpeopled? No,/ Tongues I'll hang on every tree, etc'. What an odd, even, uncouth

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beginning for a love song! Why such totally out-of-place reference to 'deserts' and 'populations' for the very opening of the song? Questions such as these are bound to suggest themselves as one reads these opening lines so untypical of a love-song. A close analysis would, however, show that answers to questions that are as profound as existence itself have been arrived at by Orlando, who, as his very name suggests, is, right from the beginning of the play, an earnest quester after knowledge, knowledge such as can liberate him from all sadness and transport him to an 'Or-land'. And, having landed in the Forest of Arden which is precisely the other land he has been looking for, he now indulges in deep, philosophical reflections such as human beings cannot long avoid, Reality being what it is. People dread forests, look down upon forest-dwellers as barbarous and inferior to themselves and so on. This is our whole attitude to forests in general. The Sanskrit words for earth and forest are, on the other hand, highly revealing. The former is called 'avanee' meaning not-forest or non-forest, which meaning clearly signifies that the purely earth-bound consciousness is diametrically opposite, even antithetical to, the forest-oriented one which latter is only for the heavenly Rosalind's, the world-absorbing Duke Senior's and those of that stature. It is of further significance to note that none of the corresponding Sanskrit words for a forest 'vana', 'vipina', 'kanthara', etc. suggest any such antipathy to early life. On the other hand, 'araṇya' connotes either of two things:

(1) A place where no sound can thrive, that is to say, a very haven of silence and peace,

(2) A place that does not permit of a 'raṇa', that is, war.

When a certain thing, concrete or abstract, is named in Sanskrit, great care is taken to convey its 'thinginess', what a Kant would call the 'thing-in-itself'. Thus, the very nature of a forest being mysterious radiation of a peace that passeth understanding, anyone who so much as approaches even its outskirts like Duke Frederick towards the end of this play gets instantly transformed, and therefore, such a transformation need not ruffle our artistic conscience as being too abrupt. Now,

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these opening lines of the song; namely, "why should this a desert be?/ For it is unpeopled? No; / Tongues I'll hang on every tree" etc. seem to deserve a far, far deeper study than is usually accorded to them, if only because they have very crucial bearing on our understanding of the whole play. We are told that Orlando fell in love with Rosalind at first sight and that all this excellent poetry is but an upsurge of this passion. But a little dispassionate examination of his utterances should show that such a thing may well be true but if so, it is for reasons altogether different from those generally adduced and in any case, Orlando only 'rose' in love and did not fall in it or with it. Here a little analysis would be in order. Which aspect of Rosalind's did he really fall in love with? The body, the mind or the body-mind complex or something far deeper than all these? If he was in love with her mind, he, of course, need not have taken all the trouble of wooing her as he is said to have done, for he could very well continue his mental adoration of her even without marriage. On the other hand, if his love has bodily overtones as well, his wooing would be perfectly justified but then the question would inevitably crop up as to why the poet makes this young man declaim against denouncing a place as a desert simply because it is unpeopled. For, physical love is expected to terminate in marriage and marriage, at least in Shakespearean times, invariably meant peopling the earth. So, why after all does the poet make Orlando express his total indifference to 'peopling' at the very beginning of the song? Again, is it just for nothing that in the very next scene Shakespeare makes Touchstone lash at the animal-desire of 'peopling', in response to Jacques's enquiry of him as to whether he would be married. Here is what he says: 'As the ox hath his bow, sir, the horse his curb, and the falcon her bells, so man hath his desires.' Was not Orlando asserting his total freedom from such desires as procreation, and all that, by refusing to dub a forest a desert simply because it is unpeopled? On such an interpretation, we will find ourselves landing in the inevitable inference that his love was far from physical, that it had dimensions to it that deserve a deeper look into. Happily for us, the song under study throws adequate light on Orlando's whole philosophy of life and of love.

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We proceed:

'Tongues I'll hang on every tree / That shall civil sayings show.'

Now the full significance of these simple-sounding lines will be brought into high relief only if we recall that the very same young man stood like a 'quintain', to use his own words, unable to mouth a commonplace civil saying like 'Thank you' when presented with a chain by Rosalind at the end of the wrestling match. So, here we just cannot help asking ourselves as to what could be the secret of this sudden incredible evolution of the young man from being a mere quintain unable to mouth a commonplace civil saying, to one confident of turning even quintains into teachers of civil sayings. Fortunately for us, the bard does leave a clue or two to unravel the mystery:

Unable to thank Rosalind, Orlando chides himself thus:

'What passion hangs these weights upon my tongue?

I cannot speak to her, yet she urged conference.

O poor Orlando, thou art overthrown,

Or Charles or something weaker masters thee'.

The first line should show that Orlando is a man of pure reason and not of passion, for the latter can only hang weights upon his tongue. That is the reason why, very soon he is able to recover his reason which enables him just a little later to hand verse-weights upon tree-tongues instead.

So, the theory that Orlando fell into a fit of passionate love on his first sight of Rosalind and that the songs in the third act testify to this passion perhaps needs to be examined afresh. The second line expresses his ability to face facts heroically for what they are worth without the least trace of self-love, although later in the play, a more exacting Rosalind was to cure him of such traces of it as might still be lurking within him. Again, the words 'yet she urged conference' bring out not merely their mutual love – to give such a sentimental twist is to miss the deeper significances – but also his realisation proceeding from a matter-

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of-fact study of the situation that it is incumbent upon him to rise to the occasion by partaking of the urged conference. The third line shows us Orlando in a rather uncharacteristic mood of momentary defeatism which he, however, overcomes in the very next breath, being a man of calm and pure reason. After all, it will not do for him to say, even in innocuous self-pity, that he has been overthrown, for has he not just been rewarded for the exact opposite; viz; for overthrowing Charles at the bout and has he not overthrown Rosalind herself at rhetorics by refusing to withdraw from the wrestling? Sensible enough not to allow mere passion of any kind to cloud his understanding, he immediately realises that it must nevertheless be Charles or something weaker mastering him. Be it noted: not 'Charles or someone' but 'Charles or something' – enough in itself to show that 'Charles' is meant here to be taken as a symbolic representation of something. Furthermore, how could a thoroughly vanquished Charles master Orlando other than as a symbol just after the bout, and in any case, how can such an apprehension enter the mind of the victor? So, obviously, the writer has something else on his mind. Now, let us make a between-the-line analysis of this Orlando-Charles relationship with a view to unearthing the intended symbolism. After the usual exchange of courtesies, Oliver touches upon the subject of wrestling that was to take place the next day. That was enough to quicken Charles's ego, who at once bursts out preening, using the words 'I', 'me', 'my', 'you' and 'your' no less than 19 times in but four sentences, most of them needlessly – words suggestive of a strong, separate ego overcoming his active being. As though in sharp contrast to such undisguised ego, we have this whole passage from Orlando when Rosalind similarly touches him to the quick by suggesting that his reputation shall not be misprised by withdrawing from the contest. At this, Orlando humbly rejoins to say, 'wherein if I be foiled, there is but one ashamed that was never gracious; if killed, but one dead that is willing to be so, I shall do my friends no wrong, for I have none to lament me; the world no injury, for in it I having nothing; only in the world I fill up a place, which may be better supplied when I have made it empty'. Here no doubt the same 'I' is ringing throughout the passage

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but with what a difference! What a thorough self-effacement; what a complete conquest of the lower egoistic self and what a genuine willingness to be an instrument in the hands of the Impersonal Forces that rule us all, once we cross the gravitational zone of the human ego. It is through subtle touches such as these that Shakespeare builds up the contrasts between his characters. So, thus viewed, the wrestling bout turns out to be a symbolic representation of Orlando's earnest spiritual endeavour to get over his own little ego which makes of us all hard-boiled personalities who cannot even conceive of impersonal truth. Be it as it may, happily for us, our hero succeeds in this all-too-arduous spiritual exercise at the beginning of the play itself. Now, such an interpretation also answers satisfactorily the question we had raised earlier as to how to account for the apparently abrupt evolution of Orlando from a mere quintain to a teacher even of trees. Ego-free, Orlando decides now to 'light upon some settled low content' with Adam. This makes of him of no 'person' but verily an instrument in the hands of Impersonal Forces that govern the spirits of all beings, be they trees or stones or men, with equi-vision. Little wonder, this 'imperson' is able to communicate effectively with trees. But, what is more important, he spends his time in the forest 'deifying' Rosalind's name as she herself as Ganymede tells him a little later. Says she, 'There's a man haunts the forest that abuses our young plants etc. etc., all forsooth, deifying the name of Rosalind'. The word 'forsooth', occurring, as it does, just before the 'deification clause', is obviously meant to emphasise it, meaning thereby, that Rosalind for Orlando was no mere lady, but literally a goddess – a point we shall be corroborating a little later with further evidence.

Now, a word or two about the 'civil sayings' that follow. It is curious to note that 'civil' has been construed to mean 'grave' or 'solemn'. It is enough to recall that a little while ago, Orlando had apologised thus to Duke Senior for his aggressive attempts at finding food for Adams: 'I thought that all things had been savage here; / And therefore, put I on the countenance / of stern commandment'. This is enough to show that 'civil' here is used anonymously to 'savage' and to

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'stern', and so, connotes only 'gentility', 'politeness' etc. Incidentally, 'gentility' is exactly what Orlando complains Oliver has undermined from him. Now that Orlando has been educated by Arden so much so that he can now teach confidently all that 'read to know', he naturally regains his 'gentility' which he seeks to impart through his civil sayings. After all, there is absolutely nothing incompatible between gentleness and the so-called melancholy and so, the melancholy-nature of his civil sayings as to the brevity of human life etc. need not bias us into denying the word 'civil' its proper meaning. A proper understanding of these subtleties is crucial to our understanding the place of what is called 'melancholy' in the worldview of Orlando as well as of his creator. The whole point is, we just need not be 'grave', 'solemn' etc. as a pre-condition to our coming to grips with the harsher realities of life like its brevity etc. A little knowledge of the teleos of the universe and earnestness at contacting the impersonal beings governing us on their terms, effacing our arrogating little ego's, is all that is required. And, this certainly does not constitute 'melancholy', 'gravity' etc., for it can and does perfectly co-exist with 'gentility' and 'humility', which is what the 'civil sayings' here are about. And pray, what are these sayings? The versifier divides them into two classes; one comprising sayings about the brevity of human life, the violation of vows 'twixt the souls of friend and friend' etc. but the other class of sayings is, so to say, reserved for 'the fairest boughs'. The disjunctive 'but' is to be noted carefully, for it insinuates that the latter sayings are going to teach us something just opposite. If the former wax eloquent upon the brevity of human life, the latter seek to teach us its eternity, its immortality, which is precisely the 'quintessence of every sprite'. Orlando proposes to teach 'all that read to know'. But, of that, later. It should be observed further that this is no love-song but a deeply reflective, philosophical one, for Orlando makes it abundantly clear in the very first song he hangs on a tree, saying "And in their barks my thoughts I'll character". Be it noted, it is 'thoughts' and not 'passions' or the 'out-pourings of the lovelorn soul'. Further, ordinary, earthly type of love, no matter if at its idealistic best, should induce in him, if any, just the opposite thought;

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namely, thoughts about the not-to-be questioned permanence of his life as well as of his beloved. Now, as to the 'violated vows' 'twixt the souls of friend and friend', one cannot help asking himself as to which friend this young man is referring to, considering that he himself has stated to Rosalind that he had no friends to lament him on his death, that he had nothing in the world and so on. The only possible inference that can be drawn then is that he has friends in lands, in planes of existence other than this our world – one of those 'more places in heaven that are dreamt of in our philosophies'. Such a friend is Rosalind who, precisely for that reason, is to be looked upon as the object of his devout religious adoration, as the goddess he 'loves' rather than as his lady-love. This approach will, incidentally, put many a line perfectly in place. For instance, that 'if the cat will after kind, so be sure will Rosalind'. The cat unlike the monkey is well known to take all possible care of her kith so that the kith need do nothing on their own but cling to their mother. So here Orlando, possibly like Shakespeare himself, is devoutly singing the glories of, and deifying Rosalind, the divine mother, of whose protection he has absolutely no doubt. That Rosalind is the divine mother and Orlando her child, however distasteful it may sound to critics who would have more meaty stuff, is corroborated by each single utterance of both in the play and of other characters like Celia who can be fairly depended upon to know their relationship better. Since a micro-level discussion of the point would be a luxury in the present context. I shall content myself with but one tellingly conclusive instance.

As early as in Sc-III of Act I, finding a tight-lipped Rosalind, Celia asks her somewhat provocatively, "But is all this for your father?" to which pat comes the reply from the latter. 'No, some of it is for my child's father' - a line which seems to have baffled even knowledgeable critics. This line has to be read together with Rosalind's statement made a little earlier, namely, 'My father loved Sir Roland as his soul'. Thus read, the meaning would be, 'Celia dear, while some of my grief is for my father as rightly guessed by you, some of it is also for Sir Roland de Boys who was his very soul; yes, for Sir Roland, who is my child Orlando's father and the very soul of my father'.

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Now, to pick up the thread, the versifier goes on; 'But upon the fairest boughs/ or at every sentence end / will I Rosalinda write'. Not for nothing does formal religion enjoin on us the constant writing and chanting of God's names that we may not grow oblivious of our own divine nature thereby heaping upon ourselves all misery. By the by, eradication of all misery to the bringing down here to our midst of 'true delights' is one of the central themes of the play. As much is further corroborated by the fact that the first three scenes of the play begin on notes of sadness of the principal characters and the play ends with a couplet by the Duke Sr. trusting that the marriage rites will end in 'true delights'. This kind of perfect agreement between the beginning and the end of a work of art, called in Sanskrit terminology, 'Upakrama-upa-saṃhāra-eka-vakyatā', - literally, 'introduction-conclusion-coherence' is one of the six time-honoured tests ('linga's') of a work of art in traditional Sanskrit analytical systems. It is to Shakespeare's eternal credit that he emerges with beaming success, test him how you will. Orlando goes on: 'teaching all that read to know /The quintessence of every sprite / Heaven would in little show'. Now, here is ground to be trod with high caution if only because the simplicity is so deceptive. The inferences to be drawn carefully are: (1) That Orlando is not just a love-lorn youth but a student of truth and a teacher (2) That he expects all that read 'to know' to discover the 'quintessence of every sprite' in the song (3) That he is teaching us the quintessence of every sprite and not of Rosalind's alone, a fact which can be appreciated only on an impersonal view of things.

The song goes on with merriment sufficient enough to infect the most careful of the readers – so complete is the bard's sway over men's minds. It reads: 'Therefore Heaven Nature Charged / That one body should be filled with all graces wide-enlarged' etc. The 'one body' here has been interpreted as meaning Rosalind's body. Such a view raises and leaves many a question unanswered. If nature were, at the instance of Heaven, to fill only Rosalind's body with graces, all the other billions of feminine bodies would be of course be graceless and thus fail to wean men's minds towards themselves, in which event pure

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statistical chances are that men's grazes will turn inward, from the ugly, outward bodies, to the 'sprits' within. But, that knowledge is precisely what a Heaven is reluctant to share with mankind, as Orlando says in the preceding line. Moreover, this also defeats hopelessly the purpose of both the versifier and of the poet, of teaching, if not all, at least the deserving ones, the quintessence of every sprite, for on such a view only Rosalind's spiritual quintessence can be known and not of every sprite, conceding again that the inner quintessential spirit can be known merely from a graceful exterior.

Whence it follows that the 'one body' here should be construed as 'all bodies', as in the legal injunction 'one man shall exercise one vote'. After all, it is only reasonable to expect legal jargon here, for it is Heaven assigning to Nature a task of infinite proportions. Our interpretation also lends due significance to Rosalind's remark just before setting out for the forest. 'Beauty provoketh thieves sooner than gold'.– a line omitted by editors for reasons hard to understand.

Getting back to the song proper, we learn that Nature presently distilled 'Helen's cheek, but not her heart' / 'Cleopatra's majesty'/ 'Atlanta's better part' / and 'sad Lucretia's modesty'. Now, to speak the least, the very first thing that detains us here is the sheer unrealism of this strange Alchemy. Considering that the least among Nature's living organisms enjoys a uniqueness of its own, and is by no means just a hotchpotch conglomerate of other creatures' features, no matter how best the latter be, it should surprise us to be told that this hotchpotch of someone's cheek, someone else's this and someone else's that should be a handiwork of Nature and that all this borrowed stuff constitutes the personality of one of the most admired characters in the play. Looking therefore, for an alternative explanation, the present writer felt impelled to bring to bear a well-known doctrine of popular Hindu religion on the interpretation of this stanza, which stance has fetched him what he believes are very interesting results. Very simply stated, the doctrine is 'Nāma' (the Name) and 'nāmi' (the named) are absolutely identical one with the other. This theory enables us to analyse the name in either of

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its forms – the written as well as the spoken – to get the same results as we get by analysing the 'named'. Proceeding thus, we discover that 'HE / LEN's cheek consists in the lateral part of her nāma, viz., 'He', as shown by the vertical line here. Likewise, Cleopatra's majesty turns out to be residing in the 'leo' part of her nāma and 'Atalanta's better part' in the 'talant' part of her name which, so the lexicon informs us, is Spenserian for a 'claw.' 'Sad Lucretia's modesty' again can be located, her sadness notwithstanding, in the 'lucre' part of her name.

Now, these four curious ingredients add up between them to, 'He Leo Talant Lucre' meaning he (i.e. every sprite and not just Rosalind's) is (quintessentially) the lustre of the claws of the lion. The lion being an all-too-familiar image of God Himself, the versifier seems to be intending to teach us, if ever in so esoteric a fashion, that every sprite is quintessentially divine. But this message is only for the deserving ones, 'the fairest boughs', as Orlando calls them, the rest of the civil sayings teaching the brevity of life etc. being for the vast majority of people. The disjunctive 'but' in upon the fairest boughs / 'Will I Rosalind write' should point to as much.

That the quintessence of every sprite is the lucre of the claws of the lion, that is to say, of God and that this is one of the central themes of the present song as well as of the whole play, seems to be confirmed beyond doubt by yet another incident in the play that provides strong internal evidence. In Act V, Sc.II of the play, Rosalind feigns grief at her having to see an injured Orlando wear his heart in a scarf. Orlando very naturally informs her in a matter-of-fact manner that it is his arm. Yet, Rosalind says insistently that she thought that his heart had been wounded with the claws of a lion, an insistence that is the more baffling because apart from the sheer medical implausibility of the event, Rosalind had just learnt the full details of the lion-encounter episode from Oliver who categorically used the phrase 'here upon the arm' in his narration. But this otherwise inexplicable statement of Rosalind's falls in place with our foregoing analysis of the song, for, after all, it is Orlando's own thesis that every sprite has the lucre of the claws of the God-lion quintessentially, which lucre Rosalind naturally expects to find in the heart, rather than in the mere arms.

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Now, the song goes on thus: 'Thus Rosalind of many parts/ By Heavenly synod was devised/of many faces, eyes and hearts. / To have the touches dearest prized'. The fact of Rosalind's having many faces, eyes and hearts cannot, without our straining severely our capability to willingly suspend our disbeliefs, be justified as being natural to romantic love-poetry. A more satisfactory explanation seems to be: if everybody is to be filled with enlarged graces by a fiat of Heaven's, it only stands to reason that Rosalind who is just not anybody, but a divine being, a Goddess fit for devout adoration, should be conceived of as having many faces, many eyes etc. if only to distinguish her from humans, a feature which, incidentally, is common to all Hindu gods and goddesses whose limbs of body enjoy a similar numerical exuberance both in a literal and in a metaphorical sense.

The song concludes with the couplet:

'Heavens would that she these gifts should have,
And I to live and die her slave'

The second line once again reiterates the impersonal strain in the whole song by stressing the protagonist's willing surrender, to the point of 'death' to the lower self, to render himself an instrument in the hands of Rosalind, the impersonal goddess with inestimable glories.

Now, a word as to the exclusion of Helen's heart from the Alchemy discussed earlier, 'Helen's cheek but not her heart' says the versifier. Why so? Analysing the name 'Helen' according to the identity-theory suggested above, we get the word 'He' for her cheek and the French article 'Le' for her heart, it being the middle of the name. The idea obviously is that at the quintessential level, every sprite is a 'He' in the sense of that English pronoun – a male characterised by sentience, and not a 'Le', for the latter can also stand for insentient objects of the neuter gender.

Occurring as it does right at the heart of the play, the song shows, as does the whole play, the path to blessedness, path to 'true delights', as Duke Senior's couplet at the play–end suggests, from the glooms and

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sorrows characterising the first three scenes of the play. The message obviously is: 'Recognise in every sprite the divine essence, and you can, like Orlando, spread around you, sunniness, mirth, and the like in God's plenty promoting delights based on truth.' What could be a more comforting message to mankind than to be assured that the whole race is quintessentially divine which essence they can very well chose to manifest in their day-to-day life, to the evocation of mirth even in Heaven, for as Hymen puts it, 'Then there is mirth in heaven, / when earthly things made even / atone together?' or, as Duke senior rightly warns, we should be 'disgorging sin into the general world' that we may have caught in despite of ourselves 'with licence of free foot' being ourselves guilty of most mischievous foul sin' in chiding sin.

We can now round up this brief analysis of ours conducted in keeping with our stated aim of analysing the song on impersonal lines by way of a sample-study. But before we do so, we would offer our fervent prayers to our Universal Mother Divine as also to the immortal bard to awaken humanity from its slothful slumbers into a realisation of the leonine lustre it enshrines right in its own bosom. Do let us remind ourselves that literary studies can have any meaning, as Ramanujan remarked in respect of his equations, only when they tell us something about God – an area in which our dear, dear Shakespeare is second to none having himself been an ardent devotee of Mother Divine.

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कतिपयशब्दसाधुत्वपरिशीलनम्

- जयकृष्णः

शोधसारः

साधवः शब्दाः संरक्षिताः भवन्तु, असाधवः साधूनां स्थाने न प्रसरन्तु अस्माकं देववाणी च अक्षुण्णा नित्यतया यथापूर्वं राजतां येन परावाग्रूपं शब्दब्रह्म आसाद्य शब्दोपासकः सर्वोऽपि मानवः मोक्षभाक् स्यादिति कृत्वा शाब्दिकं शास्त्रमकार्षुः असंवेद्यानामपि विषयाणां ज्ञातारो महर्षयः। साध्वितरशब्दोत्पत्तिस्तावत् अशक्तानां, स्वाध्यायापरायणानां वाचश्च मालिन्यवतां सकाशात् अभूदिति भर्तृहरेराचार्यस्याभिप्रायः[1]। किञ्च, न च प्रकृतिप्रत्ययविभागासम्भववा-नेवासाधुरिति अपितु अपेक्षितार्थस्थले तदर्थासम्पूरकोऽपि शब्दोऽसाधुरेवेति कश्चन वैयाकरण-समयः। अत एव अश्व इति प्रयोक्तव्ये व्युत्पन्नत्वशक्यतावच्छेदकत्ववान् अस्व इति न साधुः। इत्थमेव च अस्व इति प्रयोक्तव्ये अश्व इति न साधुः। अपभ्रंशानां तु किं कथयेम व्यवायम् आधुनिके अस्मिन् काले साधुषु। ते हि नूनं वारणीया एव। एवञ्च संस्कृतशब्दस्वरूपनाशयि-त्री सर्वा अपि अव्यवस्था व्यवस्थया कयाचिन्नियम्येति परमावश्यकं संस्कृतभाषालपलोकेऽ-स्मिन् तदर्थं लोके एव श्रूयमाणत्वात् प्रष्टृपिपृच्छिषितत्वाच्च सङ्कलितानि कानिचन शब्दकुसु-मान्यत्र प्रबन्धे तत्साधुत्वपरिशीलनव्यवस्थापूर्वकं ग्रथ्यन्ते सरलया गिरा। तथाहि –

कूटशब्दाः – वारत्रयम्, मकारलेखनम्, पत्नी, लिखापितः, कार्तज्ञ्यम्, आवाहयामि।

1. वारत्रयं अथवा बारत्रयम् ?

'अहं दिवसे वारत्रयं खादामि', 'अहं दिवसे बारत्रयं खादामि' इति द्वयोः वाक्ययोः मध्ये वारत्रयं, बारत्रयम् इति द्वयोः पदयोः किञ्चित् भेदः दृश्यते। कः अयं भेदः इति चेत् एकत्र पदस्य आरम्भे वा इति अस्ति अपरत्र बा इति अस्ति। एतादृशः भेदः संस्कृतेन सम्भाषणसमये प्रायशः श्रूयते। तर्हि श्रुत्वा जिज्ञासा उत्पन्ना भवति यत् अनयोः कः प्रयोगः शुद्धः स्यात् इति। वारत्रयम् इति प्रयोगः कर्तव्यः अथवा बारत्रयम् इति प्रयोगः? अस्तु विचारयामः।

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वृञ्-वरणे इति धातोः घञ्[2] (अ) इति प्रत्ययः भवति। वृ अ इति अवस्थायाम् ऋ-वर्णस्य स्थाने आर्[3]। इति भवति। व् आर् अ इति मेलनेन विभक्तिकार्यं च कृत्वा वारः इति रूपं निर्मितं भवति। ततः वाराणां त्रयम् इति विग्रहं कृत्वा वारत्रयम् इति समस्तपदस्य निर्माणं कुर्मः। एवं तर्हि 'अहं दिवसे वारत्रयं खादामि' इति वाक्यं प्रयोक्तव्यम् इति ज्ञातं भवति। अत्र वार इति शब्दः त्रिवारं जायमानायाः खादनक्रियायाः कालस्य अर्थे प्रयुक्तः भवति इति काशिकायाः व्याख्याता हरदत्तः[4] प्रतिपादयति। अतः दिवसे त्रयः कालाः सन्ति, येषु अहं खादामि इति वाक्यस्य अर्थः अवगन्तव्यः भवति। वारत्रयम् इत्यत्र द्वितीया[5] विभक्तिः भवति। एवमेव त्रिवारम्, चतुर्वारम् इत्यादिषु प्रयोगेषु अपि वार इति शब्दः अवगन्तव्यः। अत्र त्रयाणां वाराणां समाहारः इत्यादिः विग्रहः ज्ञातव्यः।

एकं वर्तते वारंवारम् इति पदम्। इदं पदम् अव्ययपदं भवति। इदं पुनःपुनः इत्यस्मिन् अर्थे प्रयुक्तं भवति। अत्रापि व्-वर्णः एव पदस्य मध्ये दृश्यते सर्वत्र, ब्-वर्णः तु नास्ति। अपि च केवलं वारम् इत्येव पदं तु पुनः इति अर्थे न दृश्यते। यद्यपि ब्-वर्णे व्-वर्णे च अभेदः कथ्यते प्रयोगं दृष्ट्वा। बारम्बारम् इति त्रिबारम् इति च एतादृशाः ब्-वर्णेन युक्ताः शिष्टैः प्रयुक्ताः प्रयोगास्तु अन्वेषणीयाः एव। यदि च शिष्टैः इमे प्रयोगाः अप्रयुक्ताः तर्हि तु शिष्टैः प्रयुक्ताः वारंवारं त्रिवारम् इत्यादयः एव व्यवहर्तव्याः। यथा हि कालिदासः मालविकाग्निमित्रे – 'वारंवारं तिरयति दृशोरुद्गमं बाष्पपूरः' इति।

2. पाठम् पठति, आम्रम् फलति इत्यादीनि अपि किं साधूनि?

'पाठम् पठति', 'आम्रम् फलति', 'कार्यम् बालकः करोति', 'भक्तम् भगवान् रक्षति', 'शिशुम् माता उत्थापयति' इति एतेषु वाक्येषु पाठम्, आम्रम्, कार्यम्, भक्तम्, शिशुम् इत्यादीनां पदानाम् अन्ते 'म्' इति वर्णः दृश्यते। भाषायाः लेखनम् इति सोपाने ये जनाः प्रथमतया पादं स्थापितवन्तः एव भवन्ति तेषां बुद्धेः भूमौ एषः सरलः नियमः सहजतया न्यूनेन एव बोधनेन उपस्थितः भवति यत् यदा म्-वर्णात् परं कश्चित् अपि स्वरः भवति तदा म्-वर्णः म्-रूपेण एव तिष्ठति, तस्य अनुस्वारस्य रूपेण परिवर्तनं न भवति इति। अपि च यदा म्-वर्णात् परं कश्चित् अपि व्यञ्जनवर्णः भवति तदा म्-वर्णस्य अनुस्वाररूपेण परिवर्तनं भवति इति। यद्यपि अनुस्वारस्य मकारस्य च विषये उक्तौ एतौ द्वौ नियमौ शुद्धौ एव स्तः, तथापि कदाचित् म्-वर्णात् परं व्यञ्जनं यदि भवति तर्हि अपि म्-वर्णः तथैव तिष्ठति। यथा उपरि विद्यमानेषु वाक्येषु वयं पश्यन्तः एव स्मः यत् पाठम्,

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आम्रम्, कार्यम्, भक्तम्, शिशुम् इत्यादीनां रूपाणां मकारात् परं व्यञ्जनम् अस्ति तथापि म्-वर्णः तथैव लिखितः अस्ति। तस्य अनुस्वाररूपेण परिवर्तनं न दृश्यते एव। एवं तर्हि शङ्का भवति यत् किम् एतानि रूपाणि शुद्धानि सन्ति अथवा अशुद्धानि इति। अत्र वदामः – इमानि रूपाणि शुद्धानि एव सन्ति। एषु रूपेषु म्-वर्णं म्-रूपेण अपि लेखितुं शक्नुमः अनुस्वाररूपेण अपि लेखितुं शक्नुमः। एतावत् विचारं पठित्वा पुनः शङ्का स्यात् यत् किं तर्हि सर्वत्र अपि म्-वर्णात् व्यञ्जने परे यथेष्टं म्-वर्णम् अनुस्वारं वा लेखितुं शक्नुयाम वा? एवं तर्हि उक्तस्य नियमस्य का गतिः स्यात्? इति चेत् तथा न, उक्तौ नियमौ सम्यक् स्तः। व्यवस्था एवम् अस्माभिः ज्ञातव्या – म्-वर्णात् यत् किम् अपि व्यञ्जनं परं यदि भवति तर्हि म्-वर्णस्य स्थाने म्-वर्णः अपि भवति इति नास्ति। केचन एव वर्णाः सन्ति ये यदा म्-वर्णात् परे भवन्ति तदा म्-वर्णः म्-वर्णरूपेण अपि शुद्धः भवति अनुस्वाररूपेण च अपि शुद्धः भवति। ते वर्णाः पवर्गस्य पञ्च वर्णाः सन्ति प्, फ्, ब्, भ्, म् इति। यथा 'पाठम् पठति', 'आम्रम् फलति', 'कार्यम् बालकः करोति', 'भक्तम् भगवान् रक्षति', 'शिशुम् माता उत्थापयति' इति एषु वाक्येषु वयं पश्यामः यत् म्-वर्णात् परे सर्वत्र पवर्गः अस्ति अतः म्-वर्णः तथैव अस्ति। अपि च अत्र अनुस्वारः अपि शुद्धः एव भवति यथा 'पाठं पठति', 'आम्रं फलति', 'कार्यं बालकः करोति', 'भक्तं भगवान् रक्षति', 'शिशुं माता उत्थापयति' इति। अतः लेखकः यथा इच्छेत् तथा लिखेत् एतादृशेषु स्थलेषु। एतादृशस्य म्-वर्णस्य पवर्गे परे म्-वर्णः अथवा अनुस्वारः तदा एव भवति यदा अयं म्-वर्णः कस्यचित् पदस्य अन्ते भवति। यदि पदस्य मध्ये एव एषः म्-वर्णः भवति अस्मात् च परं पवर्गस्य कश्चन वर्णः भवति तदा म्-वर्णस्य स्थाने अनुस्वारः न भवति। यथा 'लिम्पति' इति क्रियापदम् अस्ति। अत्र म्-वर्णः पदस्य मध्ये अस्ति। पवर्गः अपि पम् अस्ति तथापि तस्य अनुस्वारः न भवति। अतः एतादृशीं संस्कृतस्य प्रयोगाणां व्यवस्थां दृष्ट्वा भगवान् पाणिनिः नियमं वदति यत् पदान्तस्य अनुस्वारस्य ययि परे परसवर्णः[6] विकल्पेन भवति इति। एतं परसवर्णविधिम् एकेन उदाहरणेन एवम् अपि अवगन्तुं शक्नुमः – पाठम् पठति इति अवस्थायां म्-वर्णस्य प्रथमम् अनुस्वारः[7] भवति। पाठं पठति इति स्थितिः जायते। अधुना अस्य अनुस्वारस्य परसवर्णः भवति। परम् अस्ति पठति इत्यस्य पकारः। पकारः तु अनुस्वारस्य सवर्णः (अनुस्वारेण समानः) नास्ति, यतः अनुस्वारः अस्ति नासिकास्थानः पकारस्तु न नासिकास्थानः। अतः पकारः यस्मिन् वर्गे अस्ति तस्य वर्गस्य नासिकास्थानः म्-वर्णः एव अस्य अनुस्वारस्य स्थाने विकल्पेन आयाति। अतः पाठम् पठति, पाठं पठति इति द्विधा प्रयोगः भवति एवमेव म्-वर्णात् अन्येषु पवर्गवर्णेषु परेषु अपि ज्ञातव्यम्।

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3. किं या पतनात् त्रायते सा पत्नी?

केचन उपदेशकाः प्रवचनकाले 'या पतनात् त्रायते सा पत्नी' इति एतादृशीं व्याख्यां कुर्वन्तः लक्षिताः असकृत्। प्रायस्तदेव श्रावं श्रावं कश्चित् संस्कृतभारत्याः कार्यकर्ता किम् एतादृशी व्युत्पत्तिः व्याकरणस्य द्वारा सम्भवति वा? इति जिज्ञासां कृतवान्। तस्य एतां जिज्ञासाम् आदाय पत्नी इति शब्दस्य विषये किञ्चित् कथयामि – संस्कृतस्य वाङ्मये पत्नी इति शब्दं विशिष्टे अर्थे प्रयुज्यमानं दृष्ट्वा पति इति शब्दस्य इकारस्य 'न्[8]' इति आदेशं यज्ञस्य सम्बन्धार्थे गम्यमाने करोति भगवान् पाणिनिः। अत्र यज्ञसम्बन्धः नाम यज्ञेन सह स्वामितया सम्बन्धः। अर्थात् पतिः यस्य यज्ञस्य कर्ता भवति तस्य फलस्य भोक्त्री या भवति सा पत्नी भवति। यज्ञ इति शब्देन अत्र यत् किमपि धर्मस्य कर्म स्वीकर्तुं शक्यते। एवं तर्हि 'पत् न्' इति अवस्थायां नकारान्तात् अस्मात् शब्दात् ङीप्[9] इति प्रत्यये कृते सति 'पत्नी' इति रूपं सिद्ध्यति। वस्तुतः शास्त्रस्य द्वारा सम्मता 'पत्नी' इति शब्दस्य व्युत्पत्तिः एवम् उक्तेन क्रमेण एव दृश्यते सर्वत्र आर्षग्रन्थेषु। इदानीं 'पतनात् त्रायते या सा पत्नी' इति अस्य विग्रहस्य औचित्यं तु चिन्तनीयं स्याद् एव। वस्तुतः 'कलं त्रायते इति कलत्रम्' इति पत्न्याः अर्थे कश्चन प्रयोगः कल इति उपपदे त्रैङ् इति पालने अर्थे विद्यमानात् धातोः क[10] इति प्रत्यये कृते सिद्ध्यति परन्तु 'पतनात् त्रायते' इत्यत्र पतन इति उपपदे त्रैङ् इति पालनार्थकात् धातोः क इति प्रत्यये कथञ्चित् अपि 'पत्नी' इति रूपं तु न सिद्ध्यति। 'पतन त्रै क(अ)' इति एतेषां मेलनेन तु 'कलत्रम्' इतिवत् 'पतनत्रम्' इति रूपं स्यात् यत् तु न अपेक्षितम्। अतः पूर्वम् उक्ता एव यज्ञसम्बन्धस्य अर्थे व्युत्पत्तिः आश्रयणीया 'पत्नी' इत्यस्मिन् शब्दे इति युक्त्या युक्तं भासते। आम्, पत्युः यज्ञस्य फलस्य भोक्त्री या पत्नी सा कदाचित् धर्मभ्रष्टं पतिं स्वीयेन सदाचारेण पतनात् रक्षितुं शक्नुयात् एव। एवमेव च अन्ये अपि विविधाः गुणाः पत्न्यां स्युः एव परन्तु पत्न्याः प्रधानः अर्थः शब्दगतः च अर्थः तु अस्माभिः शास्त्रस्य उक्तया रीत्या एव ग्राह्यः इति भावयामि।

4. लेखितः उत लेखापितः?

'अद्य कक्षायाम् आचार्येण लेखः लेखितः' इति अस्य वाक्यस्य अर्थः भवति यत् कक्षायाम् अद्य आचार्यः छात्राणां माध्यमेन लेखस्य लेखनं कारितवान् इति। अत्र केचन प्रयोक्तारः भ्रमवशात् 'लेखः लेखापितः' इति प्रयोगं कुर्वन्ति। एतादृशं प्रयोगं श्रुत्वा व्याकरणस्य किञ्चिज्ज्ञाः शङ्कां कुर्वन्ति यत् किं लेखापितः इति प्रयोगः साधुः अथवा

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लेखितः इति प्रयोगः साधुः स्यात् इति। इति चेत्, लेखापितः इति प्रयोगः न साधुः। किमर्थं न साधुः इति प्रश्नः यदि क्रियते तर्हि अस्माकं संस्कृतस्य वाङ्मये भाषायां वा अयं प्रयोगः नास्ति, न प्रयुज्यते इत्यतः न अयं साधुः इति एकं मुख्यं समाधानम् प्रथमम्। ननु वाङ्मये अस्य लेखापितः इति शब्दस्य प्रयोगः न भवति इत्यत्र किं प्रमाणम् इति अपि जिज्ञासा भवेत् प्रयोगस्य कर्तरि। एतादृश्याः जिज्ञासायाः समाधाने अपि उपायद्वयं वर्तते। तत्र प्रथमः यत् समग्रं संस्कृतस्य वाङ्मयम् अस्माभिः द्रष्टव्यम्। दृष्ट्वा ज्ञातव्यं यत् लेखापितः इति प्रयोगः वाङ्मये अस्ति अथवा न इति। द्वितीयः यत् यैः आप्तैः ऋषिभिः समग्रं शब्दस्य वाङ्मयं योगबलेन अक्षिसात् कृतम् अक्षिसात् च कृत्वा न्यूनेन परिश्रमेण सर्वे अपि अपरिमितस्य शब्दस्य राशेः स्वरूपं शुद्धतया ज्ञातुं शक्नुयुः इति तदर्थं सरलं लघुभूतं च शास्त्रं निर्मितं, तस्य अस्माभिः अवलोकनं करणीयं तत्र श्रद्धां च संस्थाप्य प्रामाण्यम् अपि अङ्गीकर्तव्यम् एव। मन्ये अत्र द्वितीयः उपायः सरलः। एवमेव सर्वस्य अपि शब्दस्य साधुत्वस्य असाधुत्वस्य वा निर्णयः करणीयः।

भवतु! अधुना द्वितीयम् उपायं चिन्तयन्तः लेखापितः इति प्रयोगः कथम् असाधुः इति पश्यामः। 'लेखो लेखितः' इत्यत्र लेखस्य लेखनं कारितम् इत्यस्मिन् अर्थे लिख् इति अक्षरविन्यासे अर्थे विद्यमानात् प्रेरणार्थकात् णिच्[11]-प्रत्ययान्तात् धातोः क्तः[12] इति प्रत्ययः कर्मणः अर्थे करोति भगवान् सूत्रकारः। लिख् इ(णिच्) त इति अवस्थायां त(क्त) इति असमात् पूर्वम् इ[13](इट्)-वर्णः आगच्छति। लिख् इ इ त इति स्थितिः जायते। ततः सूत्रकारः द्वितीयस्य इ-वर्णस्य लोपं[14] करोति। लिख् इ त इति स्थितिः भवति। ततः महर्षिः लिख् इत्यत्र ल्-वर्णात् परे यः इकारः अस्ति तस्य स्थाने ए-वर्णं[15] करोति। लेख् इ त इति मेलनेन विभक्तेः कार्यं च कृत्वा लेखितः इत्यस्य रूपस्य निर्माणं करोति। अतः 'लेखः लेखितः' इति प्रयोगः साधुः भवति इति अस्माकं स्पष्टता भवति। एवं क्रमेण वयं पश्यामः यत् लेखापितः इति प्रयोगः तु न भवति एव। तर्हि कथं केचन लेखापितः इति वदन्ति? इति अपि चिन्तनस्य विषयः अस्ति। अत्र कारणं वदामि – केचन दापितः (तस्य दानं कारितम्), स्थापितः (तस्य स्थापनं कारितम्) इति एतादृशानां णिच्-प्रत्ययान्तानां प्रयोगाणाम् अनुकरणं कुर्वन्तः लेखापितः इति अपि वदन्ति। परन्तु इदम् अशुद्धम्। दापितः स्थापितः इत्यत्र मध्ये यः प्-वर्णः[16] दृश्यत सः आकारान्तेभ्यः दा स्था इत्यादिभ्यः कतिपयेभ्यः धातुभ्यः एव परे आगच्छति। यदि लेखा इति अपि आकारान्तः कश्चन धातुः भवति स्म तर्हि लेखापितः इति रूपं निर्मातुं शक्यते स्म परन्तु धातुः तु लिख् इति अस्ति तस्य च अन्ते ख्-वर्णः अस्ति न तु आ-वर्णः। अतः 'लेखः लेखितः' इत्येव वक्तव्यम् न तु 'लेखः लेखापितः' इति।

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अत्र किञ्चित् इव इतोऽपि वदामि – लेखापितः इति रूपं तु सर्वथा अशुद्धम् इति उक्तम् परन्तु लिखापितः इति रूपं भवितुम् अर्हति। परन्तु तस्य अर्थः कश्चन अन्यः स्यात्। तत् कथम् इति चेत् लिख् इति धातोः लिखति इति अस्मिन् अर्थे क[17] इति प्रत्ययः भवति। लिख् अ(क) इति मेलनेन लिखः इति सिद्ध्यति। नाम यः लिखति सः लिखः। लेखकः इत्यर्थः। इदानीम् अपरम् एकं पदं स्वीकुर्मः आपः इति। अस्य अर्थः भवति प्राप्तिः इति। अत्र आप् इति धातोः घञ्[18] इति प्रत्यये कृते आप इति अकारान्तः शब्दः निर्मितः भवति। इदानीं लिख इत्यनेन सह आप इत्यस्य समासं कुर्मः। लिखस्य आपः लिखापः इति। अधुना अत्र लिखापं करोति इति अस्मिन् अर्थे णिच्[19] प्रत्ययः भवति। लिखाप इ(णिच्) इति अवस्थायाम् पकारात् परस्य अकारस्य लोपः[20] भवति। लिखाप् इ इति मेलनेन लिखापि इत्यस्य धातुः इति सञ्ज्ञा भवति। ततः क्त इति प्रत्ययः। लिखापि त। ततः तकारात् पूर्वम् (इ)इट्। लिखापि इ त। ततः णिचः लोपः। लिखाप् इ त। मेलनेन विभक्तिकार्येण च लिखापितः इति रूपम् भवति। इति एतादृशी व्युत्पत्तिः लिखापयति इति क्रियापदस्य साधनाय प्रौढमनोरमा इति ग्रन्थे भट्टोजिदीक्षितेन दर्शिता अस्ति इति तत्त्वबोधिन्याम्[21] उक्तम्। परन्तु अनेन विवरणेन अपि 'लेखः लेखितः' इत्यस्य अर्थस्य प्राप्तिः न भवति एव। अतः 'लेखः लेखितः' इत्येव व्यवहारः कर्तव्यः।

5. **कार्तज्ञम्** आहोस्वित् **कार्तज्ञ्यम्?**

'गुरोः कृते कार्तज्ञ्यं प्रकटयामि' इति अस्ति एकं वाक्यम्। अस्मिन् वाक्ये कार्तज्ञ्यम् इति शब्दस्य लेखनस्य समये भ्रमवशात् लेखकानां लेखनी किञ्चित् तिष्ठति। अस्माकं मनः लेखनीं पृच्छति यत् कार्तज्ञ्यम् इति लेखनीयम् अथवा कार्तज्ञम् इति लेखनीयम्। आम्, एषा शङ्का एकेन महोदयेन एकवारं कृता। व्याकरणस्य दृष्ट्या द्वयोः अपि कार्तज्ञ्य, कार्तज्ञ इति शब्दयोः का स्थितिः अस्ति इति चर्चां कुर्मः। कृतम् उपकारं यः जानाति सः कृतज्ञः भवति। कृतज्ञस्य भावः कर्म वा इति अस्मिन् अर्थे ब्राह्मणादि-गणे पठितेभ्यः शब्देभ्यः ष्यञ्[22] इति प्रत्ययं करोति भगवान् सूत्रकारः। यद्यपि अयं कृतज्ञ इति शब्दः ब्राह्मणादि-गणे साक्षात् न पठितः तथापि एतादृशाः शब्दाः येषां भावं कर्म वा वक्तुम् इच्छामः तेषां शब्दानाम् अस्मिन् गणे अन्तर्भावं कर्तुं शक्नुमः। एतादृशः गणः यत्र शब्दानां निश्चिता काचित् सङ्ख्या न भवति अपितु प्रयोगं दृष्ट्वा तत्र शब्दानाम् अन्तर्भावं कर्तुं शक्नुमः सः आकृतिगणः उच्यते। व्याकरणशास्त्रे एषा व्यवस्था प्रायशः आचर्यते।

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अपि च कृतज्ञ इति शब्देन सदृशः क्षेत्रज्ञ इति शब्दः गणे साक्षात् एव गणे दृश्यमानः अस्ति। अस्तु! कृतज्ञ ष्यञ् इत्यत्र ष्-वर्णस्य ञ्-वर्णस्य च इत्-सञ्ज्ञया[23] लोपेन[24] य इति एव अवशिष्टः भवति। कृतज्ञ य। ततः ऋ-स्थाने आर्[25] इति वृद्धिः भवति। कार्तज्ञ य। ततः ज्ञ-मध्ये यः अकारः अस्ति तस्य लोपः[26] भवति। कार्तज्ञ् य इति मेलनेन विभक्ति-कार्येण च कार्तज्ञ्यम् इति रूपं भवति। अतः कार्तज्ञ्यम् इति रूपं लेखितुं शक्यते।

अधुना कार्तज्ञम् इत्यस्य शब्दस्य विषये पश्यामः। कार्तज्ञम् इति अपि रूपं सिद्ध्यति। कृतज्ञस्य इदम् इत्यस्मिन् अर्थे कृतज्ञ इति शब्दात् अण्[27] इति प्रत्ययः भवति। अण्-प्रत्ययस्य अ एव अवशिष्टः भवति। कृतज्ञ अ। पूर्ववत् ऋ-स्थाने आर् इति आगच्छति। कार्तज्ञ अ। ततः पूर्ववत् एव ज्ञ-मध्ये यः अकारः तस्य लोपः भवति। कार्तज्ञ् अ इति मेलनेन विभक्ति-कार्यं च कृत्वा कार्तज्ञम् इति भवति। परन्तु कृतज्ञस्य इदं कार्तज्ञम् इति कथने तद् इदं कार्तज्ञं किम् इति जिज्ञासायाम् अभिवादनम्, अभिनन्दनम्, नमनम् इत्यादीनाम् विशेष्याणाम् कल्पना अपि कर्तव्या भवेत् अथवा साक्षात् इमानि विशेष्याणि लेखनीयानि वक्तव्यानि वा स्युः। एवञ्च अस्माभिः दृष्टं यत् किञ्चित् अर्थस्य भेदेन कार्तज्ञ्यं कार्तज्ञम् इति अनयोः रूपयोः लेखनं यथासौकर्यं कर्तुं शक्यते। अधिकं प्रसिद्धं तु कार्तज्ञ्यम् इति प्रतिभाति।

6. आह्वयामि अथवा आवाहयामि अथवा आह्वये ?

'अहं मित्रम् आह्वयामि', 'अहं मित्रम् आवाहयामि', 'अहं मित्रम् आह्वये' इति एवं प्रकारेण भिन्नेषु भिन्नेषु प्रसङ्गेषु आह्वानं कर्तुम् एतादृशानि वाक्यानि शृणुमः वयम्। एषु त्रिषु अपि वाक्येषु आह्वयामि, आवाहयामि, आह्वये इति इमानि क्रियापदानि श्रूयन्ते। एतानि वाक्यानि दृष्ट्वा श्रुत्वा वा भाषायाः जिज्ञासां करोति यः तस्य स्वाभाविकः प्रश्नः मनसि उत्पद्यते यत् एतेषु त्रिषु रूपेषु किं रूपं शुद्धं भवति? इति। अथवा किम् एतानि त्रीणि अपि रूपाणि शुद्धानि भवन्ति वा? इत्यादि। इति एतादृशानां प्रश्नानां समाधानं व्याकरणस्य द्वारा कथं सरलतया ज्ञातुं शक्यते इति किञ्चित् विचारयामः – तत्र प्रथमं तु 'अहं मित्रम् आह्वयामि' इति वाक्यस्य आह्वयामि इति क्रियापदस्य विषये विचारयामः। आह्वयामि इति क्रियापदम् आ(आङ्) इति उपसर्गात् ह्वे[28] इति धातोः उत्तमपुरुषस्य एकवचने मिप्-प्रत्ययस्य[29] योजनेन भवति। आ ह्वे मि। ततः मध्ये अ(शप्)[30] आगच्छति। आ ह्वे अ मि। ततः ए-स्थाने अय्[31] भवति। आ ह्व् अय् अ मि। ततः अ-स्थाने आ[32] भवति। आ ह्व् अय् आ मि इति मेलनेन आह्वयामि इति भवति। अत्र विषयद्वयं

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मनसि स्थापयामः यस्य आवश्यकता अग्रे भविष्यति। तत् किम् इति चेत् आह्वयामि इत्यत्र अन्ते मि इति यः प्रत्ययः श्रूयते तस्य नाम परस्मै-पदम्[33] इति भवति। अर्थात् परस्मैपदसञ्ज्ञकः एषः प्रत्ययः अस्ति। अपरम् इदं स्मरामः यत् ह्वे इति धातुः स्पर्धा इति शब्दः इति च इति द्वयोः अर्थयोः प्रयुक्तः भवति। आह्वयामि इत्यत्र तु आ इति उपसर्गस्य योजनेन आह्वानरूपस्य शब्दस्य अर्थः उत्पन्नः भवति। अस्तु! एवं तर्हि 'अहं मित्रम् आह्वयामि' इति प्रयोगः तु साधुः एव इति जानीमः।

अधुना 'अहं मित्रम् आवाहयामि' इति अत्र आवाहयामि इति अस्य प्रयोगस्य विषये चर्चां कुर्मः। बहवः अर्चकाः अपि श्रूयन्ते कथयन्तः यत् 'अहं अमुकं देवम् आवाहयामि पूजयामि' इत्यादि। किं तर्हि आवाहयामि इति अस्मात् क्रियापदात् अपि आह्वानस्य अर्थः लभ्येत वा इति अस्ति विचारणीयम्। एकः धातुः अस्ति वह्[34] इति। अस्य धातोः अर्थः भवति प्रापणम् इति। अस्य वर्तमाने अर्थे उत्तमपुरुषस्य एकवचने वहामि इति रूपं भवति। अस्य वहामि इति क्रियापदस्य प्रेरणार्थे वाहयामि इति रूपं भवति। अस्य अर्थः प्रापयामि इति भवति। अत्र **आ** इति उपसर्गं योजयामः चेत् आवा-हयामि इति रूपं भवति। उपसर्गाः क्रियापदस्य अर्थे कदाचित् परिवर्तनं कुर्वन्ति कदाचित् न अपि। आवाहयामि इत्यत्र अपि आ इति उपसर्गस्य योजनेन बहवः अर्थाः उपस्थिताः भवितुम् अर्हन्ति। आ समन्तात् वाहयामि = प्रापयामि इति अपि आवाह-यामि इति पदस्य अर्थः भवेत्। प्रयोगं दृष्ट्वा कदाचित् आह्वानस्य अपि अर्थः आवाहयामि इत्यस्य स्यात् एव। एवं तर्हि अस्माभिः दृष्टं यत् 'अहं मित्रम् आवाहयामि' इति प्रयोगः अपि साधुः न इति न।

अधुना 'अहं मित्रम् आह्वये' इति वाक्ये आह्वये इति क्रियापदस्य विषये चिन्त-यामः। इदं वाक्यम् अपि शुद्धम् एव। परन्तु 'अहं मित्रम् आह्वयामि' इत्यस्य वाक्यस्य यः अर्थः सः अर्थः 'अहं मित्रम् आह्वये' इति वाक्यस्य न भवति। अस्य वाक्यस्य अर्थः भवति यत् 'अहं मित्रं स्पर्धां कर्तुं वदामि' इति। 'आगच्छतु मल्लयुद्धं कुर्वः। पश्यावः आवयोः मध्ये कः अधिकः बलवान् अस्ति। कस्य जयः भविष्यति' इत्यादिरूपेण स्पर्धायाः इच्छया स्पर्धां कर्तुं यदा कस्य अपि कृते वक्तव्यं भवति तदा आह्वयते, आह्वयेते, आह्वयन्ते... आह्वये (उत्तमपुरुषे) इत्यादीनां क्रियापदानां प्रयोगः भवति। आह्वयामि आह्वये इति एतयोः पदयोः मध्ये एषः भेदः अस्ति यत् आह्वयामि इति क्रियापदं परस्मैपदि अस्ति आह्वये इति पदं तु आत्मनेपदि अस्ति। ह्वे इति धातुः परस्मैपदि अपि भवति आत्मनेपदि अपि भवति। आ-पूर्वकः ह्वे इति धातुः स्पर्धार्थे

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आत्मनेपदी[35] भवति। अतः अस्माभिः प्रसङ्गं दृष्ट्वा प्रयोगः करणीयः। यदि वयं कस्यचित् सामान्यम् आह्वानं कुर्वन्तः स्मः तर्हि आह्वयामि इति प्रयोगः कर्तव्यः यदि च स्पर्धार्थं वदन्तः स्मः तर्हि आह्वये इति प्रयोगं कुर्मः। एवं प्रकारेण अस्माभिः दृष्टं यत् आह्वयामि, आवाहयामि, आह्वये इति त्रयः अपि प्रयोगाः शुद्धाः एव परन्तु कस्मिन् प्रसङ्गे एते शुद्धाः इति सम्यक् विचिन्त्य तस्मिन् तस्मिन् प्रसङ्गे अपेक्षितम् अर्थं मनसि स्थापयित्वा एव प्रयोगं कुर्याम।

इत्येवं विचाराणां षट्कमिह लेखे प्रत्यपादि स्वमत्या। प्रयासस्तु तावत् मुनित्रयाभिप्रायोल्लङ्घनवर्जम् एव व्यधायि तथापि लेखे अत्र असिद्धान्तः कश्चन उक्तः अभूद्यदि तर्हि पाठकाः निश्चप्रचं वैयक्तिकसम्पर्कस्य प्रकाशकस्य सम्पर्कस्य वा द्वारा मां परिष्कुर्युरिति अभ्यर्थये।

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31 ब्रह्मदत्त जिज्ञासु (व्याख्याता), *अष्टाध्यायी प्रथमावृत्ति,* (नवम संस्करण) 2005, रामलाल कपूर ट्रस्ट, रेवली – सोनीपत, हरयाणा, तृतीय भाग, पृष्ठ संख्या – 31, सूत्रसंख्या – 6.1.75

32 ब्रह्मदत्त जिज्ञासु (व्याख्याता), *अष्टाध्यायी प्रथमावृत्ति,* (नवम संस्करण) 2005, रामलाल कपूर ट्रस्ट, रेवली – सोनीपत, हरयाणा, तृतीय भाग, पृष्ठ संख्या – 422, सूत्रसंख्या – 7.3.101

33 भट्टोजिदीक्षितः (सम्पादकः – गिरिधरशर्मा), संस्करण - 2010, *वैयाकरणसिद्धान्तकौमुदी,* तृतीय भागः, पृष्ठ संख्या - 10, सू.सं.2155, वाराणसी, मोतीलाल बनारसीदास।

34 जनार्दनहेगडे (निर्माता), *धातुरूपनन्दिनी,* (द्वितीय संस्करण) 2013, संस्कृतभारती, नवदेहली, पृष्ठ संख्या – 196, धातुसंख्या – 1004

35 ब्रह्मदत्त जिज्ञासु (व्याख्याता), *अष्टाध्यायी प्रथमावृत्ति,* (नवम संस्करण) 2005, रामलाल कपूर ट्रस्ट, रेवली – सोनीपत, हरयाणा, प्रथम भाग, पृष्ठ संख्या – 83, सूत्रसंख्या – 1.3.31.

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लडर्थस्वरूपम्

- पंकजकुमारव्यासः

तत्र दश लकाराः वर्तन्ते। ते दश लकाराः बोधसौकर्याय तावत् द्विधा विभक्तुं शक्यन्ते। तथा हि - टितः ङितश्चेति द्विधा लकाराः वर्तन्ते। तत्र लट् लिट् लुट् लृट् लेट् लोट् इति षट् टितः लकाराः वर्तन्ते। लङ्, लिङ्, लुङ्, लृङ् इति चत्वारो ङितो लकारा वर्तन्ते इति विभागः। टितां लकाराणां अर्थं भूषणकर्ता अनया कारिकया संगृह्णाति। तथा हि -

वर्तमाने परोक्षे श्वो भाविन्यर्थे भविष्यति।
विध्यादौ प्रेरणादौ च क्रमाज्ज्ञेया लडादयः॥ इति।[1]

लडादयः - लट् प्रभृति लृट् पर्यन्तं ये टितो लकाराः वर्तन्ते, ते क्रमात् – क्रमशः, वर्तमाने परोक्षे इत्यादिषु अर्थविशेषेषु ज्ञेयाः – बोध्या इति कारिकायाः अर्थः। एवं चानया कारिकया लट्लकारस्य वर्तमानार्थे शक्तिः, लिट्लकारस्य परोक्षे शक्तिः, लुट्लकारस्य श्वो भाविनि शक्तिः, लृट्लकारस्य भविष्यति शक्तिः, लेट्लोट्लकारयोस्तु विध्यादिषु प्रेरणादिषु च शक्तिरिति ज्ञायते। लट्लकारस्य वर्तमाने शक्तिरिति चेत् कोऽयं वर्तमानो नाम, किं तत्र प्रमाणमिति चेदुच्यते –

वर्तमानकालो लटोऽर्थः। तथा हि "वर्तमाने लट्" (पा. सू. 123-2-3) इति पाणिनिसूत्रम्। वर्तमानकाले विद्यमाना या क्रिया तद्वाचकात् धातोः लट् इति सूत्रार्थः। तदुक्तं कौमुद्यां – वर्तमानक्रियावृत्तेर्धातोः लट् स्यात्।[2] एवं च लटो वर्तमानार्थकत्वे "वर्तमाने लट्" इति सूत्रमेव प्रमाणम्। तत्र कोऽयं वर्तमानकालो नाम इति जिज्ञासिते द्वे लक्षणे भूषणकृता प्रदर्शिते। प्रारब्धापरिसमाप्तत्वं भूतभविष्यद्भिन्नत्वं वा वर्तमानत्वम्।[3] अत्र प्रथमलक्षणस्येत्थं समन्वयः – पचति इति वर्तमानकालक्रियाप्रयोगः। पाकक्रिया नाम चुल्ल्युपरिधारणप्रभृति चुल्ल्यधस्स्थापनपर्यन्तं प्रवर्तते। चुल्ल्युपरिधारणेन प्रारभ्यते, चुल्ल्यधस्स्थापनेन च समाप्यते। तथा च तदन्तरालसमये या क्रिया सा प्रारब्धासमाप्ता क्रिया। तदाश्रयः कालः योऽन्तरालकालः सः वर्तमानकालः इत्युच्यते। एवं च तदानीं पचतीति लट्लकारः प्रयुज्यते।

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द्वितीयं तु लक्षणं भूतभविष्यद्भिन्नत्वमिति। अत्र भूतत्वभविष्यत्वे नाम के इति प्रथमं ज्ञातव्ये। तद्विना प्रकृतलक्षणस्य ज्ञातुमशक्यत्वात्। वर्तमानकालध्वंसप्रतियोगित्वं हि भूतत्वं, वर्तमानप्रागभावप्रतियोगित्वं हि भविष्यत्वम्। घटे ध्वस्ते सति अतीतोऽयं घट इति व्यवहारो जायते, तत्र हि वर्तमानो यो ध्वंस इत्युक्ते इदानीं विद्यमानः घटध्वंसः, तत्प्रतियोगित्वं घटे अस्तीति घटः अतीत इति वा भूतकालिक इति वा व्यवहारः। एवं भाविनि घटे उत्पत्स्यमाने सति घटो भविष्यतीति व्यवहारो जायते। तत्र वर्तमानो यः प्रागभाव इत्युक्ते घटप्रागभावः तत्प्रतियोगित्वं घटे वर्तत इति घटो भविष्यत्कालिक इति व्यवहारः। तादृशोभंयघटभिन्नो यो घटो वर्तते स वर्तमान इति व्यवहारः। एवं चानया रीत्यापि यदा पाकक्रिया आरब्धा अर्थात् चुल्ल्युपरिधारणं कृतं, तस्यामवस्थायां पाकक्रियाया नापि ध्वंसोऽस्ति नापि प्रागभाव इति तत्प्रतियोगित्वं नास्तीति पाकक्रियायामिति भूतभविष्यद्भिन्नत्वरूपवर्तमानकालिकत्वं वर्तते इति भवति तदा लट्-प्रयोगः। एवं रीत्या लक्षणद्वयस्यापि समन्वयो द्रष्टव्यः।

द्वयोर्लक्षणयोर्विषये भाष्यादिप्रमाणोपन्यासः – 'प्रारब्धापरिसमाप्तत्वं वर्तमानत्वम्' इति प्रथमलक्षणस्य विषये "निष्ठा" (पा. सू. 102-2-3) इति सूत्रस्थः कैयटग्रन्थः प्रमाणम्। तत्र हि – यावदभिमतफलप्रयोजनसकलक्रियापरिसमाप्तिर्भवति तावद्वर्तमानत्वमेव क्रियायाः, न तु भूतत्वमिति।[4] प्रारब्धा च सा अपरिसमाप्ता चेति कर्मधारयात्त्वप्रत्ययः। तथा च "वर्तमाने लट्" इति सूत्रे भाष्यं "न्याय्या त्वेषा वर्तमानकालता। कुतः? आरम्भानपवर्गात्। आरम्भोत्रानपवृक्तः। एष एव च नाम न्याय्यो वर्तमानकालो यत्रारम्भोनपवृक्तः" इति।[5] अत्र 'प्रारम्भ' इति कर्मघञन्तम्। प्रारब्ध इत्यर्थः। अपवर्गः = समाप्तिः। ततः "यं खल्वपि भवान् मुक्तसंशयं वर्तमानकालं न्याय्यं मन्यते 'भुङ्क्ते देवदत्त' इति। तेनैतत्तुल्यम्। सोऽपि ह्यवश्यं भुञ्जानो हसति वा जल्पति वा पानीयं वा पिबति। यद्यत्र युक्ता वर्तमानकालता दृश्यते, इहापि युक्ता दृश्यताम्।" इति भाष्यम्।[6] अत्र कैयटः – अध्ययनं यदा प्रवृत्तं, न चोपरतं, तदा तस्य भोजनादिक्रिया नान्तरीयकत्वादव्यवधायिका। अथवाऽध्ययनस्यैवावयवक्रियेति भावः।[7] नान्तरीयकत्वाद्भोजनादिक्रियाणां नाध्ययनव्यवधायकत्वमिति प्रथमपक्षस्याशयः। भोजनाद्यपि अध्ययनशब्दत्वेनाश्रीयते। अतश्च यथा स्वावयवक्रिया न व्यवधायिकास्तथेमा अपीति द्वितीयपक्षस्याशयः। निरुक्तं "वर्तमाने लट्" इति सूत्रस्थं भाष्यं हरिणापि द्वेधा व्याख्यातम्। तथा हि – 1)

व्यवधानमिवोपैति निवृत्त इव दृश्यते।
क्रियासमूहो भुज्यादिरन्तरालप्रवृत्तिभिः॥

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न च विच्छिन्नरूपोऽपि सोऽविरामान्निवर्तते ।
सर्वैव हि क्रियान्येन सङ्कीर्णेवोपलभ्यते ॥ इति ॥[8]

अन्तरालक्रियाभिरवयवद्वारेण विच्छिन्नस्वभावोऽसावफलप्राप्तेरनुवर्तनादविरतोपस्थित एव वर्तमानस्वभावः। न केवलं भुज्यादिरेव, यावद्धासंसंकथनादिरपि क्रियान्तरैर्व्यवधीयत एव। अक्षिनिमेषादेरपि व्यवधानात्। अन्ततः उच्छ्वासनिश्वासादेरपि भावात्। अतो विश्रम्य विश्रम्य क्रियान्तरात्सङ्कीर्णेव, न तु सर्वथा सङ्कीर्णा, आफलप्राप्तेर्विरामाभावात्। अन्तरालक्रियाणामवश्यं भाविनीनां संकरकारित्वस्यायोगात्। संदर्शनादिर्हि फलपर्यन्तः क्षणसमूहक्रिया। तत्र च भौतिकव्यापारोपरमेऽप्यन्तरालदर्शनप्रार्थनादेर्मानसस्य व्यापारस्य यावत्फलावगमस्तावद्विराम एव। एवं भोजनादेरप्यविरतत्वाद्वर्तमानता सिद्धा। अत एव हरिग्रन्थे इवशब्दप्रयोगः।

एवं तावत्फलावसानः समूहः क्रियेति फलान्तरहेतुक्रियान्तरव्यवधानमभ्युपेत्यापि वर्तमानत्वं समर्थितम्। यद्वाऽन्तरालप्रवृत्तं क्रियान्तरं भिन्नजातीयमेव न भवतीति पक्षान्तरमुक्तं हरिणा यथा – 2)

तदन्तरालदृष्टा वा सर्वैवाऽवयवक्रिया।
सादृश्यात्सति भेदे तु तदङ्गत्वेन गृह्यते ॥ इति ॥[9]

कारिकायां तु शब्दोऽप्यर्थे। तस्या भुजिक्रियाया मध्यवर्तिनो ये क्रियाभेदा हसितादयस्ते भुज्यादेरवयवा गुणव्यापाररूपा आचमनादिवदुपकारकत्वात्। ततश्चाचमनादिभिः सादृश्यात्सत्यपि हासादीनां क्वचिदसन्निधाने भुजिनिवृत्तेः प्रसिद्धैर्दध्युपसेवनादिभिरङ्गैर्भेदे भुज्यङ्गत्वेन ग्रहणम्। सुहृदो हि निर्वृतचेतसः परस्परं हाससंकथनादि कुर्वाणा एव भुजिं प्रतिपद्यन्ते। तदेवमत्र प्रत्यवयवं क्रियापरिसमाप्तिः। अतो भोजनस्य हसितादयोऽङ्गभूताः क्रिया एव। एवमध्ययनस्य भुज्यादयोऽवयवभूताः स्वार्था एवेति न तासां व्यवधायकत्वमिति हरिग्रन्थाशयः।

अथ द्वितीयलक्षणप्रमाणोपन्यासः – भूतभविष्यद्भिन्नत्वं वर्तमानत्वमिति द्वितीयलक्षणविषयेऽपि भाष्यं प्रमाणम्। उक्तञ्च भाष्ये – "भूतभविष्यद्प्रतिद्वन्द्वो वर्तमानकालः"[10] इति। तद्व्याचक्षाणः कैयटः – साध्यस्यार्थस्यानित्यत्वादवश्यं भविष्यत्त्वेन भाव्यम्। उत्पन्नस्यापि नाशाद्भूतत्वेन भूतभविष्यत्प्रतिद्वन्द्वो वर्तमानो धात्वर्थो, नित्यप्रवृत्तस्य भूतभविष्यत्वाभावाद्वर्तमानत्वाभावः क्रियारूपत्वाभावश्चेत्यर्थः।[11] अनेन द्वितीयलक्षणविषयेऽपि भाष्यकैयटयोः प्रामाण्यमस्तीति प्रतिपादितम्।

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वस्तुतस्तु "वर्तमाने लट्" इति सूत्रे भूतभविष्यद्भिन्नत्वरूपमेव वर्तमानत्वं विवक्षितम्। "वर्तमाने लट्" इति सूत्रात् प्राक् "भूते" (पा. सू. 84-2-3) इत्यस्य "वर्तमाने लट्" इति सूत्रादनन्तरं "भविष्यति गम्यादयः" (पा. सू. 3-3-3) इत्यस्य च सूत्रकृतोपादानादित्यपि अवधेयम्।

नित्येषु वस्तुषु लट्-प्रयोगानुपपत्तिशङ्कासमाधाने -

अत्र काचिदनुपपत्तिः – पूर्वोक्तरीत्या या क्रिया प्रारब्धासमाप्ता तदाश्रयकालस्य वर्तमानत्वे, तादृशस्य कालस्य वाचकतया यदि लटः प्रयोगः तदा आत्मा अस्ति, पर्वताः तिष्ठन्ति इति प्रयोगस्य अनुपपत्तिः। यतो हि क्रियायाः प्रारब्धापरिसमाप्तत्वे हि वर्तमानकालः, तदा लट्-प्रयोग इत्युक्तम्। तथा सति आत्मधारणानुकूलक्रियाया नित्यत्वात् सदा वर्तमानत्वात् प्रारम्भ एव नास्तीति प्रारब्धासमाप्तत्वरूपस्य वर्तमानत्वस्य तत्क्रियायाः अभावात् कथं तत्र लट्प्रयोग इति प्रश्नः उदेति। एवमेव पर्वताः तिष्ठन्तीत्यादौ पर्वतकर्तृकस्थितेरपि अनादित्वात् स्थित्यनुकूलक्रियायाः आरम्भस्यैवाभावे प्रारब्धासमाप्तत्वरूपस्य वर्तमानत्वस्य स्थितौ अभावात् कथं तिष्ठन्तीति लट्प्रयोगः इति प्रश्नः उदेति। अतः वर्तमानत्वपरिष्कारोऽयुक्तो वा स्यात् अथवा एतादृशः प्रयोग एव असाधुर्वा स्यात् इति चेत् -

इत्थमनुपपत्तिपरिहारः – यद्यपि आत्मकर्तृकधारणानुकूलव्यापारस्य, पर्वतकर्तृकस्थित्यनुकूलव्यापारस्य च नित्यत्वात् प्रारब्धासमाप्तत्वरूपं वर्तमानत्वं तत्र दुरुपपादं, तथापि लट् प्रयोगस्तु उपपादयितुं शक्यते। तथा हि – यस्मिन् काले आत्मा अस्ति इति प्रयोगः क्रियते, यस्मिन् काले पर्वताः तिष्ठन्तीति प्रयोगश्च क्रियते तदा तत्कालीनराज्ञां या क्रिया प्रारब्धापरिसमाप्ता वर्तते तत्क्रियागतं वर्तमानत्वं पर्वतकर्तृकस्थितौ आरोप्य पर्वताः तिष्ठन्तीति प्रयोगः उपपादनीयः। एवमेव आत्मा अस्तीति प्रयोगेऽपि शरीरविशिष्टः आत्मा आत्मशब्दवाच्य इति स्वीकृत्य शरीरस्य या क्रिया प्रारब्धासमाप्ता तदीयक्रियागतं वर्तमानत्वमात्मनि आरोप्य आत्मा अस्ति इति व्यवहारश्चोपपादनीयः।

अर्थात् यथा तमसो निष्क्रियत्वेऽपि दीपापसरणेन जातस्य "तमो गच्छती"ति व्यवहारस्य दीपगतक्रियां तसमि आरोप्य उपपादनं क्रियते तथा पर्वतस्थितेश्च नित्यत्वेऽपि तत्कालीनराज्ञां या क्रिया तद्गतं वर्तमानत्वं पर्वतस्थितौ आरोप्य पर्वताः तिष्ठन्तीति व्यवहारः। एवमेव आत्मसत्तायाः नित्यत्वेपि समीपस्थशरीरगता या क्रिया तद्गतं वर्तमानत्वम् आत्मसत्तायामारोप्य आत्मास्ति इति व्यवहारश्चोपपादनीय इति सारतोऽवगन्तव्यम्। स्पष्टमिदं

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"वर्तमाने लट्" इति सूत्रे भाष्ये।[12] प्रकृतानुपपत्तिपरिहारविषये वाक्यपदीयकारेणापि भाष्यमिदमित्थं व्याख्यातम् -

परतो भिद्यते सर्वमात्मा तु न विकल्पते।
पर्वतादिस्थितिस्तस्मात् पररूपेण भिद्यते॥ इति॥[13]

तस्यायमर्थः – सर्वं- नित्यमनित्यं सर्वमपि पदार्थजातम्, परतः- पदार्थान्तरगतक्रियावेशतः, भिद्यते – भूतभविष्यदादिभिन्नव्यवहारविषयो भवति। आत्मा तु – द्रव्यं तु, न विकम्पते- न विचलति, स्वतः क्रियाश्रयो न भवति। तस्मात् – स्वरूपेण सर्वस्याप्यर्थस्य भेदासंभवात् पर्वतादिस्थितिः, आदिना घटादेरनित्यस्य सङ्ग्रहः। तेषां स्थित्यादिः पररूपेण – राजदेवदत्तादिनिष्ठक्रियारूपेण, भिद्यते – भूतभविष्यदादिभिन्नव्यवहारविषयो भवति इति। एवं चास्याः कारिकातः स्पष्टं ज्ञायते यत् आत्मास्ति, पर्वताः तिष्ठन्तीत्यादौ आत्मसत्तायाः, पर्वतकर्तृकस्थितेश्च नित्यत्वेन सनातनत्वात् स्वतः वर्तमानत्वादिभेदस्योपपादयितुमशक्यत्वेऽपि पदार्थान्तरगतक्रियातः वर्तमानत्वादिकमुपपादयितुं शक्यमिति।

अनया रीत्या तत्तद्ग्रन्थसमालोचनपुरस्सरं लडर्थस्वरूपं विवृतमिति शम्।

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तुल्यास्यप्रयत्नं सवर्णमिति सूत्रे आस्यपदार्थविचारः

- तुलसीकुमारजोशी

"अकः सवर्णे दीर्घः"[1] इत्यादिसवर्णपदघटितशास्त्रैः दैत्यारिः श्रीश इत्यादिप्रयोगाणां सिद्ध्यर्थं तत्तच्छास्त्रजन्यवाक्यार्थबोधोऽपेक्षितः। स च वाक्यार्थबोधः सवर्णपदनिष्ठवृत्तिज्ञानाधीनः अतस्सवर्णपदार्थज्ञानार्थं भगवता पाणिनिना सूत्रमिदं विरचितम्। पदद्वयात्मकमिदं सूत्रं तत्र तुल्यास्यप्रयत्नमिति समस्तं संज्ञिबोधकं पदम्। सवर्णमिति संज्ञाबोधकं पदम्। अत्र सूत्रे भगवता पाणिनिना आस्यपदं प्रयुक्तम्। स च आस्यपदार्थः कीदृशोऽत्राभिप्रेतः इत्ययं विषयः अत्र प्रबन्धे प्राधान्येन विचारितो वर्तते। यद्यपि आङुपसर्गपूर्वकात् स्यन्दू प्रस्रवणे इत्यस्माद्धातोः आस्यन्ते आम्लादिना स्रवति आस्यद्यते अन्नादिना द्रवीक्रियते इत्यर्थे वा अन्येष्वपि दृश्यन्ते इति सूत्रे पठितेन अन्येभ्योऽपि दृश्यते इति वार्तिकेन उप्रत्यये कृते सति मुखार्थक आस्यशब्दो निष्पद्यते, अथवा असु क्षेपणे इत्यस्माद्धातोः अस्यन्ति प्रकाशन्ते वर्णा अनेनेत्यर्थे अस्यते ग्रामोऽस्मिन्नित्यर्थे वा मुखार्थकः आस्यशब्दः निष्पद्यते तथापि तेषामत्र ग्रहणं सूत्रकृतां नाभीष्टम् अपितु आस्यभवार्थकास्यशब्दस्यैव ग्रहणमिष्टम्। तत्रापि आस्यभवार्थकास्यशब्दस्य ग्रहणे आस्ये भवानां प्रयत्नवायुसंयोगादीनां ग्रहणं कुतो न स्यात् इत्याशङ्का जायते। किञ्च इकारैकारयोः आस्यस्य तुल्यत्वात् तयोः सावर्ण्यापत्तिः कुतो न भवति? किञ्च आस्यपदार्थे तुल्यत्वविवक्षायां कङ्योः सावर्ण्यं न स्यात् इत्यपि क्लेशः वर्तते। अतः एतत्सर्वं मनसि निधाय लघुशब्देन्दुशेखरादिग्रन्थान् पर्यालोच्य परिष्कारपद्धत्या एतत्सूत्रघटकतुल्यत्वविशिष्टास्यपदार्थः तत्तट्टीकाग्रन्थकृद्भिः विचारितोऽत्र ससमन्वयः प्रस्तूयते।

सूत्रघटकपदानां समासविचारः -

अत्र सूत्रे तुल्यास्यप्रयत्नमित्यत्र समासं प्रदर्शयद्भिर्भट्टनागेशैः लघुशब्देन्दुशेखरे उक्तम्- तुल्यावास्यप्रयत्नौ यस्येत्यर्थः जनकत्वं षष्ठ्यर्थ इति।[2] अत्रेदम् आशङ्क्यते यत् तुल्यौ इति विग्रहप्रदर्शनं भट्टनागेशानामयुक्तम्। यतः अत्र आस्यविशेषणं तुल्यमिति पदं नपुंसकलिङ्गे वर्तते प्रयत्नविशेषणं तुल्यपदं पुंल्लिङ्गे वर्तते अनयोः पुंनपुंसकलिङ्गयोः पदयोरेकशेषे नपुंसक-

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त्वानपुंसकत्वमात्रकृतवैरूप्ये सति अनपुंसकेन सहोक्तौ नपुंसकमवशिष्यते तच्च वैकवद्भवतीत्यर्थकेन नपुंसकमनपुंसकेनैकवच्चान्यतरस्यामि[3]ति शास्त्रेण नपुंसकस्यैवैकशेषात्तुल्ये इत्येव वक्तव्ये तुल्यौ इति विग्रहप्रदर्शनं ग्रन्थकृतामयुक्तमिति चेदत्रोच्यते नपुंसकमनपुंसकेनैकवच्चास्यान्यतरस्यामिति सूत्रेण विहितस्य नपुंसकैकशेषस्य अद्वन्द्वतत्पुरुषविशेषणानामिति वक्तव्यमि[4]ति वार्तिकेन निषेधात् न तुल्यौ इति विग्रहप्रदर्शनं भट्टनागेशानां नानुपपन्नमिति चेत्तदपि वक्तुं न शक्यते यतः अद्वन्द्वतत्पुरुषविशेषणानामिति वक्तव्यमिति वार्तिकेन त्यदादितः शेषे पुंनपुंसकतो लिङ्गवचनानि[5] इत्यस्य वार्तिकस्यैव निषेधः भवति नतु नपुंसकमनपुंसकेनैवच्चास्यान्यतरस्यामिति शास्त्रस्यापि। अन्यथा अविशेषेण पुमान् स्त्रिया[6] इति शास्त्रेण विहितस्यैकशेषस्यापि अनेन वार्तिकेण निषेधापत्तौ भगवतोः भवानीविश्वनाथयोरिति प्रयोगो न सिध्येत्। तस्मात् त्यदादीनि सर्वैर्नित्यमि[7]ति सूत्रे भाष्ये पठितस्य त्यादितः शेषे इत्यनेन विहितस्यैवैकशेषस्य अनेन निषेधः क्रियते। एवञ्च नपुंसकमनपुंसकेनैकवच्चास्यान्यतरस्यामिति सूत्रविषये अस्य वार्तिकस्याप्रवृत्त्या अनेन सूत्रेण तुल्यशब्दयोर्नपुंसकैकशेषे सति तुल्यौ इति पुंल्लिङ्गेन विग्रहप्रदर्शनं ग्रन्थकृतामयुक्तमेवेति चेदत्रोच्यते – यत्र प्रवृत्तिनिमित्तनिष्ठनानाप्रकारतानिरूपितनानाविशेष्यताकबोधजननेच्छा भवति तत्र नानाशब्दोच्चारणप्रसङ्गस्य सत्त्वात् तत्रैव एकशेषस्य प्रवृत्तिर्भवति। प्रकृते तु प्रवृत्तिनिमित्तनिष्ठैकप्रकारतानिरूपितनानाव्यक्तिनिष्ठबोधजननेच्छारूपार्थतन्त्रस्य सत्त्वात् अनेकशब्दोच्चारणप्रसङ्गाभावेनैकस्यैव तुल्यशब्दस्योच्चारणमिति नात्रैकशेषस्योपयोगः। न च प्रत्यर्थं शब्दाभिनिवेशः इति भाष्यासङ्गतिः स्यात्। एकैकमर्थं बोधयितुम् एकैकस्य शब्दस्य प्रयोगः कर्तव्य इति भाष्यकारैः स्वयमेवोक्तत्वादिति चेदत्रोच्यते प्रत्यर्थं शब्दाभिनिवेशः इति भाष्यस्य प्रतिप्रकारतः शब्दप्रयोगः करणीयः इत्याशयः। तथा च यत्र प्रवृत्तिनिमित्तभेदो भवति तत्रैव अनेकशब्दस्योच्चारणं कर्तव्यमिति भाष्याशयात्प्रकृते च तुल्यत्वरूपप्रवृत्तिनिमित्तैक्यान्न नानाशब्दोच्चारणप्रसङ्ग इति न भाष्यविरोधोऽपि शङ्कनीयः। आस्यप्रयत्नौ इत्यत्र च आस्यञ्च प्रयत्नश्च इति इतरेतरयोगद्वन्द्वसमासः। तत्र च द्वन्द्वान्ते श्रूयमाणं पदं प्रत्येकमभिसम्बध्यते इति न्यायेन आस्यपदार्थे प्रयत्नपदार्थे च तुल्यपदार्थस्य अन्वयः।

सूत्रार्थः –

तुल्यशब्दस्य सादृश्यार्थकतया सादृश्यस्य प्रतियोग्यनुयोगिसाकांक्षत्वात् यस्य येन इति लभ्यते। एवञ्च यस्य वर्णस्य ताल्वादिस्थानमाभ्यन्तरप्रयत्नश्च यदीयेन ताल्वादिस्थानाभ्यन्तरप्रयत्नेन तुल्यं तयोर्वर्णयोः परस्परं सवर्णसंज्ञा भवतीति सूत्रार्थो निष्पद्यते। अत्र येन वर्णेन तुल्यमिति तु न व्याखेयम्। अन्यथा स्थानाभ्यन्तरप्रयत्नयोः वर्णेन तुल्यत्वाभावात् सूत्रार्था-

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प्रसिध्यापत्तिः स्यात्। अत एव यस्य येन तुल्यमिति मूलव्याख्यानावसरे नागेशभट्टैः उक्तं – "यस्यैतद्द्वयम् येन यदीयेनैतद्द्वयेन तुल्यमित्यर्थः"[8]। तथा च यद्वर्णजनकताल्वादिस्थानाभ्यन्तर-प्रयत्नौ यद्वर्णजनकताल्वादिस्थानाभ्यन्तरप्रयत्नाभ्यां तुल्यं तयोर्मिथः सवर्णसंज्ञा भवतीति सूत्रार्थो लभ्यते।

सूत्रघटकास्यपदार्थविचारः –

यद्यपि पूर्वोक्तरीत्या आस्यपदस्य मुखमित्यर्थो लभ्यते तथापि पूर्वोक्तरीत्या आस्यपदं निष्पाद्य "शरीरावयवाद्यत्"[9] इति सूत्रेण आस्ये भवमिति विग्रहे यतं विधाय आस्यपदम् आस्य-भवपरमेव। आस्यशब्दस्य मुखार्थकत्वे सर्वेषामपि वर्णानां जनकस्य मुखस्य तुल्यत्वादास्यग्र-हणमेव व्यर्थं स्यात्। आस्ये विद्यमानमित्यर्थकास्यपदेन च वर्णोपयोगित्वात्ताल्वादिस्थानमेव गृह्यते। अत्रेयमाशङ्का जायते यत् प्रयत्नस्य अवच्छेदकतासम्बन्धेन आस्ये विद्यमानत्वाद्वर्णोप-योगित्वाच्च तस्यापि आस्यपदेनैव ग्रहणसम्भवे प्रयत्नपदोपादानं व्यर्थमिति चेदत्रोच्यते –

प्रयत्नपदोपादानसामर्थ्यात् अवच्छेदकत्वसम्बन्धावच्छिन्नवर्णनिष्ठजन्यतानिरूपित--तादात्म्यसम्बन्धावच्छिन्नजनकतावच्छेदकधर्मवत एव ग्रहणमत्र आस्यपदेन विवक्षितम्। तथा च ताल्वादिस्थानस्यैव ग्रहणं जायते। यतः अवच्छेदकत्वसम्बन्धेन तत्तद्वर्णोत्पत्तिं प्रति तालु-कण्ठादिस्थानानां तादात्म्यसम्बन्धेन कारणत्वात् अवच्छेदकत्वसम्बन्धावच्छिन्नतत्तद्वर्णनिष्ठज-न्यतानिरूपिततादात्म्यसम्बन्धावच्छिन्नजनकतावच्छेदकतायाः तालुत्वादावेव सत्त्वेन तादृशध-र्मवतां ताल्वादिस्थानानामेवात्र आस्यपदेन ग्रहणम्। प्रयत्नानान्तु अवच्छेदकत्वसम्बन्धेन वर्णोत्पत्तिं प्रति अवच्छेदकत्वसम्बन्धेन कारणत्वात् प्रयत्नेषु अवच्छेदकत्वसम्बन्धेन वर्णनिष्ठ-जन्यतानिरूपितजनकतायाः सत्त्वेऽपि तादृशजनकतायाः अवच्छेदकत्वसम्बन्धावच्छिन्नत्वेन तादात्म्यसम्बन्धावच्छिन्नत्वाभावाद् आस्यपदेन न तेषामत्र ग्रहणम्।

ननु यत्कार्यम् यस्मिन्नधिकरणे जायते तादृशाधिकरणनिष्ठा या तत्कार्यजनकता सैव तादात्म्यसम्बन्धावच्छिन्ना भवति। यथा घटरूपकार्यं समवायेन कपालरूपेऽधिकरणे जायते अतः कपालनिष्ठा या घटकारणता सैव तादात्म्यसम्बन्धावच्छिन्ना भवति न तु दण्डनिष्ठा कारणता न वा चक्रभ्रम्यादिनिष्ठकारणता। एवञ्च उदात्ताकारस्य अवच्छेदकत्वसम्बन्धेन कण्ठोर्ध्वभागे जायमानतया उदात्ताकारनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपिततादा-त्म्यसम्बन्धावच्छिन्नजनकतायाः अवच्छेदको धर्मो भवति कण्ठोर्ध्वभागत्वम् अनुदात्ताकारस्य च कण्ठाधोभागे जायमानतया अनुदात्ताकारनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपित-

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तादात्म्यसम्बन्धावच्छिन्नजनकतावच्छेदको धर्मो भवति कण्ठाधोभागत्वम्। एवञ्च उदात्तानुदात्ताकारयोर्जनकतावच्छेदकधर्मयोः भेदात् तद्धर्मवतोः आस्ययोः तुल्यत्वाभावेन अनयोः परस्परं सवर्णसंज्ञा न स्यादिति चेदत्रोच्यते प्रयत्नसाहचर्येण आस्यभवस्यापि वर्णविभाजकधर्मावच्छिन्नजन्यतानिरूपितजनकतावच्छेदकधर्मवत एव ग्रहणमत्र विवक्षितम्। तथा च उदात्ताकारत्वाद्यवच्छिन्नावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपिततादात्म्यसम्बन्धावच्छिन्नजनकतावच्छेदकधर्मयोर्भेदेऽपि अत्वावच्छिन्नावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपिततादात्म्यसम्बन्धावच्छिन्नजनकतावच्छेदकधर्मस्यैक्यात् नोदात्तानुदात्ताकारयोः सवर्णसंज्ञानुपपत्तिः। वर्णविभाजकधर्माश्च अत्वादय एव नोदात्तात्वादयः। अत्र इदं शिक्षावचनं प्रमाणम् – "त्रिषष्टिश्चतुष्षष्टिर्वा वर्णाः शम्भुमते मताः"। ते च अत्वादयः न कण्ठोर्ध्वभागत्वावच्छिन्नजनकतानिरूपितजन्यतावच्छेदकधर्माः। अत एव शेखरे मूले ग्रन्थकृता उक्तम्- "शिक्षायां कण्ठादीनां कण्ठत्वादिनैव स्थानत्वोक्त्या तद्रूपेणैवास्यशब्देन ग्रहणमिति तद्भागभेदमादाय नोदात्तादिषु सावर्ण्यभङ्ग इति बोध्यम्।"[10]

किन्त्वेवं पूर्वोक्तरीत्या वर्णविभाजकधर्मावच्छिन्नावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपिततादात्म्यसम्बन्धावच्छिन्नजनकतावच्छेदकधर्मवतोः तुल्यत्वे वर्णयोः सवर्णसंज्ञा भवतीति स्वीक्रियमाणेऽपि इकारैकारयोः परस्परसवर्णसंज्ञापत्तिः स्यात्। तथा हि - वर्णविभाजको धर्मः इत्वं तद्धर्मावच्छिन्नजन्यतानिरूपिततादात्म्यसम्बन्धावच्छिन्नजनकतावच्छेदको धर्मः तालुत्वं स च धर्मः एत्वावच्छिन्नावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपिततादात्म्यसम्बन्धावच्छिन्नजनकतावच्छेदकोऽपि वर्तते। तथा च तादृशधर्मवतोः तुल्यत्वेन इकारैकारयोरपि सवर्णसंज्ञापत्तिः स्यात्। एवञ्च "इत्येव" इत्यादिप्रयोगेषु सवर्णदीर्घापत्तिः स्यादिति चेदत्रोच्यते – यजुष्येकेषामित्यादिनिर्देशादत्र तुल्यास्यसूत्रे यावदास्यभवतुल्यत्वं विवक्षितं न तु यत्किञ्चिदास्यभवतुल्यत्वम्। अन्यथा तालुरूपयत्किञ्चिदास्यभवतुल्यत्वमादाय इकारैकारयोरपि परस्परसवर्णसंज्ञायां सत्यां यजुषि एकेषाम् इत्यवस्थायां प्राप्तस्य इको यणचीति शास्त्रस्य दध्यत्र इत्यत्र चरितार्थत्वात् अकः सवर्णे दीर्घः इत्यनेन बाधापत्तौ कृतयणो निर्देशोऽनुपपन्नः स्यात्। तस्मादुक्तनिर्देशादत्र सूत्रे यत्किञ्चिदास्यभवतुल्यत्वं न विवक्षितं किन्तु यावदास्यभवतुल्यत्वं विवक्षितमिति ज्ञायते। यावदास्यभवतुल्यत्वञ्च – स्वजनकस्थानजन्यत्व-स्वाजनकस्थानाजन्यत्वोभयसम्बन्धेन तत्तद्वर्णविशिष्टत्वम्। एतच्च परस्परं विवक्षितम् अन्यथा इकारवैशिष्ट्यस्यैकारेऽभावेऽपि एकारवैशिष्ट्यस्येकारे सत्त्वेन इकारैकारयोः परस्परं सवर्णसंज्ञापत्तिः स्यात्। परस्परं स्ववैशिष्ट्यविवक्षायां तु एकारवैशिष्ट्यस्येकारे सत्त्वेऽपि इकारवैशिष्ट्यस्यैकारेऽभावान्न तयोः परस्परं सवर्णसंज्ञापत्तिः।

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अत्र परस्परत्वञ्च सम्बन्धविशिष्टसम्बन्धसम्बन्धित्वम्। वैशिष्ट्यञ्च स्वीयानुयोगिता-समानाधिकरणप्रतियोगिताकत्वस्वीयप्रतियोगितासमानाधिकरणानुयोगिताकत्वस्ववृत्तिसम्बन्धतावच्छेदकरूपवत्त्वस्वभिन्नत्वैतचतुष्टयसम्बन्धेन। सम्बन्धिता च प्रतियोगित्वानुयोगित्वान्यतरसम्बन्धेन ग्राह्या।

तथाहि- "चैत्रमैत्रौ परस्परं नमतः" इत्यादौ चैत्रानुयोगिकमैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वसम्बन्धवैशिष्ट्यस्य मैत्रानुयोगिकचैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वसम्बन्धे सत्त्वात् तत्सम्बन्धित्वस्य प्रतियोगित्वानुयोगित्वान्यतरसम्बन्धेन चैत्रमैत्रयोः सत्त्वात् भवति समन्वयः। अत्र चैत्रानुयोगिकमैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वसम्बन्धवैशिष्ट्यं सम्बन्धचतुष्टयेन मैत्रानुयोगिकचैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वे वर्तते। तत्र प्रथमसम्बन्धः स्वीयानुयोगितासमानाधिकरणप्रतियोगिताकत्वं वर्तते। अत्र स्वं चैत्रानुयोगिकमैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वसम्बन्धः तदीयानुयोगिता चैत्रे वर्तते तद्दशानुयोगितासमानाधिकरणप्रतियोगिताकत्वं मैत्रानुयोगिकचैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वरूपसम्बन्धे वर्तते इति प्रथसम्बन्धेन स्वविशिष्टः सम्बन्धः जातः। एवमेव मैत्रानुयोगिकचैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्ववैशिष्ट्यमपि चैत्रानुयोगिकमैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वसम्बन्धे प्रथमसम्बन्धेन बोध्यम्। एवमेव स्वीयप्रतियोगितासमानाधिकरणानुयोगिताकत्वरूपद्वितीयसम्बन्धेन उभस्मिन् सम्बन्धे उभयसम्बन्धवैशिष्ट्यं बोध्यम्। एवं तृतीयसम्बन्धेन स्ववृत्तिसम्बन्धतावच्छेदकरूपवत्त्वसम्बन्धेन उभयस्मिन्नुभयसम्बन्धवैशिष्ट्यं वर्तते। तथा हि - स्वं चैत्रानुयोगिकमैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वसम्बन्धः तद्वृत्तिसम्बन्धतावच्छेदकधर्मः स्वकर्तृकनमनकर्मत्वत्वं तद्वत्त्वं मैत्रानुयोगिकचैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वे वर्तते इति तृतीयसम्बन्धेनापि सम्बन्धवैशिष्ट्यं सम्बन्धे आगतम्। एवमेव चतुर्थसम्बन्धेनापि सम्बन्धवैशिष्ट्यं सम्बन्धे बोध्यम्। तथा हि स्वं चैत्रानुयोगिकमैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वसम्बन्धः तद्भिन्नत्वं मैत्रानुयोगिकचैत्रप्रतियोगिकस्वकर्तृकनमनकर्मत्वसम्बन्धे वर्तते इति सम्बन्धचतुष्टयेनापि सम्बन्धविशिष्टः सम्बन्धः उभयसम्बन्धः जातः। तत्सम्बन्धित्वञ्च प्रतियोगित्वानुयोगित्वान्यतरसमबन्धेन चैत्रमैत्रयोर्वर्तते इति। चैत्रमैत्रौ परस्परं नमतः इत्यत्र परस्परपदप्रयोग उपपद्यते। एवमेव प्रकृतेऽपि ययोः सवर्णसंज्ञा चिकीर्षिता तयोः स्वजनकस्थानजन्यत्व-स्वाजनकस्थानाजन्यत्वोभयसम्बन्धेन स्ववैशिष्ट्यं बोध्यम्। यथा ककारखकारयोः परस्परं सवर्णसंज्ञा चिकीर्षिता चेत् ककारजनकस्थानजन्यत्व-ककाराजनकस्थानाजन्यत्वोभयसम्बन्धेन ककारप्रतियोगिकखकारानुयोगिकस्ववैशिष्ट्यरूपसम्बन्धवैशिष्ट्यं खकारप्रतियोगिकककारानुयोगिकस्ववैशिष्ट्यरूपसम्बन्धे बोध्यम्। समन्वयश्च प्रागुक्तरीत्यैव बोध्यम्। तथा चोक्तचतुष्टयसम्बन्धेन सम्बन्धविशिष्टसम्बन्धत्वस्य उभयस्मिन्नपि सम्बन्धे सत्त्वात् तत्सम्बन्धित्वस्य च प्रतियोगितानुयोगितान्यतरसम्बन्धेन ककारखकारयोः सत्त्वात्

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भवति तयोः परस्परं सवर्णसंज्ञा। इकारैकारयोस्तु न परस्परं सवर्णसंज्ञा। एकारप्रतियोगिकेकारानुयोगिकस्ववैशिष्ट्यरूपसम्बन्धविशिष्टत्वस्य स्वीयानुयोगितासमानाधिकरणप्रतियोगिताकत्वसम्बन्धेन इकारप्रतियोगिकस्ववैशिष्ट्यरूपसम्बन्धे सत्त्वेऽपि स्वीयप्रतियोगितासमानाधिकरणानुयोगिताकत्वसम्बन्धेन इकारप्रतियोगिकोक्तोभयसम्बन्धेन स्ववैशिष्ट्यरूपसम्बन्धेऽसत्त्वात्।

अत्र परस्परत्वपरिष्कारे प्रथमसम्बन्धानुपादाने यत्र चैत्रः मैत्रं नमति मैत्रश्च विष्णुमित्रं नमति तत्रापि परस्परपदप्रयोगापत्तिः स्यात्। तथाहि – चैत्रप्रतियोगिकमैत्रानुयोगिकस्वकर्तृकनमनकर्मत्वरूपसम्बन्धवैशिष्ट्यं मैत्रप्रतियोगिकविष्णुमित्रानुयोगिकस्वकर्तृकनमनकर्मत्वरूपसम्बन्धे वर्तते एवमेव स्ववृत्तिसम्बन्धतावच्छेदकधर्मवत्त्वं स्वभिन्नत्वमपि मैत्रप्रतियोगिकविष्णुमित्रानुयोगिकस्वकर्तृकनमनकर्मत्वरूपसम्बन्धे वर्तते इति तत्सम्बन्धित्वस्य प्रतियोगित्वानुयोगित्वान्यतरसम्बन्धेन चैत्रमैत्रयोः सत्त्वात् तादृशस्थलेऽपि परस्परपदप्रयोगापत्तिः स्यात्। एवमेव द्वितीयसम्बन्धानुपादानेऽपि उक्तस्थले एव परस्परपदप्रयोगापत्तिः स्यात्। तृतीयसम्बन्धानुपादाने चैत्रो मैत्रं नमति मैत्रश्च चैत्रं ताडयति इत्यत्र परस्परपदप्रयोगापत्तिः स्यात्। चैत्रप्रतियोगिकमैत्रानुयोगिकस्वकर्तृकनमनकर्मत्ववैशिष्ट्यस्य मैत्रप्रतियोगिकचैत्रानुयोगिकस्वकर्तृकताडनकर्मत्वरूपसम्बन्धे उक्तत्रितयसम्बन्धेन सत्त्वात्। तदुपादाने तु स्ववृत्तिसम्बन्धतावच्छेदकरूपवत्त्वसम्बन्धेन प्रथमसम्बन्धवैशिष्ट्यस्य द्वितीयसम्बन्धेऽभावात् न तादृशस्थले परस्परशब्दप्रयोगः। अत्र परस्परत्वपरिष्कारे स्वभिन्नत्वसम्बन्धानुपादाने यत्र चैत्रं स्वमेव नमति तत्रापि परस्परपदप्रयोगापत्तिः स्यात् उक्तसम्बन्धत्रयेण स्ववैशिष्ट्यस्य स्वकर्तृकनमनकर्मत्वरूपसम्बन्धे सत्त्वात्।

किन्तु स्वजनकस्थानजन्यत्व-स्वाजनकस्थानाजन्यत्वैतदुभयसम्बन्धेन स्वविशिष्टत्वरूपस्य यावदास्यभवतुल्यत्वस्य स्वीकारेऽपि ककारङकारयोरभीष्टा परस्परं सवर्णसंज्ञा न स्यात्। स्वजनकस्थानजन्यत्वसम्बन्धेन ङकारवैशिष्ट्यस्य ककारे स्वाजनकस्थानाजन्यत्वसम्बन्धेन ककारवैशिष्ट्यस्य च ङकारेऽभावादिति चेदत्रोच्यते – अत्र सूत्रे आस्यपदेन नासिकायाः अग्रहणात् परिष्कारघटकस्थानशब्देन नासिकायाः ग्रहणं न भवति। किन्तु मुखे भवानां कण्ठादीनामेव ग्रहणं भवति। एवञ्च ङकारस्य नासिकास्थानस्यातुल्यत्वेऽपि आस्यस्य ककारङकारयोस्तुल्यत्वात् न तयोः परस्परं सवर्णसंज्ञायां किमपि बाधकम्। ननु अत्र आस्यपदेन नासिकाया अग्रहणे किं मानमिति चेदुच्यते – तुल्यास्यप्रयत्नं सवर्णमिति सूत्रस्थं भाष्यमेव मानम्। तथा हि – आस्यपदस्य तद्धितान्तत्वास्वीकारे लौकिकास्यपदेन मुखस्य ग्रहणे सति तत्प्रयोजनान्वाख्यानावसरे भगवता भाष्यकृता – "यदि लौकिकमास्यम्, किमास्योपाने प्रयोजनं, सर्वेषां हि तत्तुल्यम्भवति"[11] इत्याक्षिप्ते सति वार्तिककृता "सिद्धं त्वास्ये

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तुल्यदेशप्रयत्नं सवर्णमिति"[12] न्यासान्तरमाश्रित्य समाधानमुक्तम्। आस्ये येषां तुल्यो देशः प्रयत्नश्च तेषां परस्परं सवर्णसंज्ञा भवतीति वार्तिकार्थः। अत्रापि वार्तिके आस्यपदार्थो यदि देशविशेषणं तथा सति आस्ये तुल्यो देशो येषामिति कथनस्य न किमपि प्रयोजनम् अव्यावर्तकत्वात्। अतः पुनरपि आस्यपदोपादानस्य किं प्रयोजनमित्याशङ्कायाम् भाष्ये – प्रयत्नविशेषणमास्योपादनमि[13]त्युक्तम्। एवञ्च आस्ये येषां तुल्यप्रयत्न इत्यर्थलाभाय आस्योपादानं सार्थकं भवति। पुनरत्र आस्यविशेषणस्य व्यावर्त्यं किमिति आकाङ्क्षायां – "यथा तृतीयास्तथा पञ्चमाः। आनुनासिक्यमेषामधिको गुणः।[14]" इत्यन्ते उक्तम्। अत्र च भाष्ये आस्यपदव्यावर्त्यानां गणनाप्रसङ्गे आनुनासिक्यस्योपादानेन गुणशब्देन च तस्य कथनाच्च प्रकृतन्यासे सूत्रे च आस्यपदेन नासिकायाः अग्रहणं सूच्यते। यदि नासिकायाः आस्यपदेन ग्रहणमभीष्टं स्यात्तथा सति सावर्ण्यानुपयोगिनां मध्ये एतत्प्रदर्शनमनुचितं स्यात्। किञ्च नासिकाप्रयत्नस्य आस्यपदव्यावर्त्यत्वेन कथनमप्ययुक्तं स्यात्। तेन च ज्ञायते यदत्र आस्यपदेन नासिकायाः ग्रहणं नेष्यते।

अत्रेदं बोध्यम् - येषाम्मते नासिकाया आस्यान्तर्गतत्वं तेषां मते आस्यपदेन नासिकायाः ग्रहणेऽपि न क्षतिः। आनुनासिक्यस्य गुणत्वात् गुणा अभेदका इति पक्षमाश्रित्य कङयोः सवर्णसंज्ञा सिद्ध्यति। येषान्तु नासिका आस्यबहिर्भूता तेषाम्मते तु आस्ये स्थानं तुल्यं यस्य इत्यर्थस्वीकारेण दोषः वारणीयः।

वस्तुतस्तु आनुनासिक्यमेषामधिको गुणः इति भाष्यस्य गूढाशयं वर्णयता नागेशभट्टेन देशविशेषणमपि आस्योपादानमिति सूचितम्। तत्र हि उद्योते –"अयम्भावः – अत्र देशपदेन ताल्वादिस्थानमुच्यते। स्थानशब्देन च योगरूढ्या वर्णाभिव्यक्तिजनकवायुसंयोगानुयोगितात्वाद्युच्यते। तत्र यद्यपि अकारादीनां गुणमात्रजनिका नासिका, स्वरूपस्य कण्ठाधिभिरेवाभिव्यक्तिसिद्धेः, तथापि ञादीनां स्वरूपस्य न केवलताल्वादिना नापि केवलनासिकया अभिव्यक्तिरिति विनिगमनाविरहादुभयावच्छिन्नवायुसंयोगस्यैव तज्जनकत्वात्तेषां नासिकास्थानम्।"[15]

एवञ्च सति प्रकृतग्रन्थपर्यालिचनया कङयोः उत्पादकसामग्रीभेदात् स्वरूपभेदस्यैवापत्तौ अभेदकगुणपक्षेऽपि सवर्णसंज्ञा न प्राप्नोति। किञ्च यावत्स्थानसाम्यस्य सिद्धान्तरीत्या विवक्षितत्वात् कङयोः स्थानभेदादपि सवर्णसंज्ञा न प्राप्नोतीत्यतः कङादीनां सवर्णसंज्ञासिद्धये देशविशेषणमप्यास्योपादानमावश्यकम्। तत्र यद्यपि नासिका मुखान्तर्गता इति पक्षे क्लेशः स्यात् तथापि मुखनासिकावचनोऽनुनासिकः इति सूत्रे यथा नासिकातिरिक्तावयवकमुखस्यैव ग्रहणं तथा तत्साहचर्येण अस्मिन्नपि सूत्रे नासिकातिरिक्तस्यैव आस्यस्य ग्रहणमिति न कोऽपि दोषः।

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एवञ्च स्वजनकस्थानजन्यत्व-स्वाजनकस्थानाजन्यत्वैतदुभसम्बन्धेन स्वविशिष्टत्वं यावदास्यभवतुल्यत्वमिति स्वीकारे न कङयोः सावर्ण्यानुपपत्तिः। अयञ्च परिष्कारः परस्परपदार्थघटिततया एव सर्वत्र योजनीयः।

परस्परपदार्थाघटितयावदास्यभवतुल्यत्वपरिष्काराः -

परस्परपदार्थाघटितं यावदास्यभवतुल्यत्वन्तु तत्तट्टीकाग्रन्थेषु बहुधा परिष्कृतं वर्तते। तेषु केचन अत्र ससमन्वयं प्रदर्श्यन्ते-

स्वजनकयावत्स्थानजन्यत्व-स्वाजनकस्थानाजन्यत्वोभयसम्बन्धेन स्वविशिष्टत्वमेव यावदास्यभवतुल्यत्वम्। स्वजनकयावत्स्थानजन्यत्वञ्च स्वनिरूपितजनकतावच्छेदकस्थानत्वव्याप्यधर्मसमानाधिकरणाभावप्रतियोगित्वाभाववज्जनकतानिरूपितजन्यतावत्त्वम्। समन्वयश्चेत्थम्बोध्यम् – स्वं ककारः तज्जनकयावत्स्थानजन्यत्वं खकारे वर्तते। ककारनिरूपितजनकतावच्छेदकस्थानत्वव्याप्यधर्मः कण्ठत्वं तद्धर्मसमानाधिकरणाभावः चकारनिरूपितजनकता नास्तीत्याकारकप्रतीतिसाक्षिकचकारनिरूपितजनकत्वाभावः तत्प्रतियोगित्वं चकारनिरूपितजनकतायां प्रतियोगित्वाभाववज्जनकता खकारनिरूपितजनकता तादृशजनकतानिरूपितजन्यतावत्त्वं खकारे वर्तते। एवमेव स्वं ककारस्तदजनकस्थानं तालु तदजन्यत्वं खकारे वर्तते इति उभयसम्बन्धेन स्वविशिष्टः खकारः जात इति ककारखकारयोः परस्परं सवर्णसंज्ञा सिध्यति। इकारैकारयोस्तु न सावर्ण्यम्। तथाहि इकाराजनकस्थानाजन्यत्वरूपद्वितीयसम्बन्धेन इकारवैशिष्ट्यस्य एकारेऽभावात्, एकारनिरूपितजनकतावच्छेदकस्थानत्वव्याप्यकण्ठत्वधर्मसमानाधिकरणाभावप्रतियोगित्वाभाववज्जनकतानिरूपितजन्यतावत्त्वरूपप्रथमसम्बन्धेनैकारवैशिष्ट्यस्येकारे चासत्त्वात्। अत्र यद्यपि तालुत्वकण्ठत्वरूपजनकतावच्छेदकधर्मयोः भेदात् तदवच्छेद्ययोः जनकतयोः भेदो वर्तते। तथा च तालुत्वरूपजनकतावच्छेदकधर्माधिकरणे तालुनि इकारनिरूपितजनकता नास्तीत्यभावो न लभ्यते। एवञ्च इकारनिरूपितजनकता तादृशाभावप्रतियोगित्वाभाववती एव भवतीति तादृशजनकतानिरूपितजन्यतावत्त्वात् स्वाजनकस्थानाजन्यत्वाच्च एकारवैशिष्ट्यमिकारे लभ्यते, तथापि स्वनिरूपितजनकत्वसमानाधिकरणाभावीयप्रतियोगितानिरूपितनिरूपितत्वसम्बन्धावच्छिन्नावच्छेदकत्वाभाववत्त्वमत्र स्वजनकयावत्स्थानजन्यत्वमित्यनेन विवक्षितम्। एवञ्च एकारनिरूपितजनकत्वाधिकरणे कण्ठे तालुनि वा एकारनिरूपितजनकता नास्तीत्यस्य वक्तुमशक्यत्वेन तादृशजनकत्वसमानाधिकरणाभावीयप्रतियोगितानिरूपितनिरूपितत्वसम्बन्धावच्छिन्नावच्छेदकत्वाभाववत्त्वस्य एकारे सत्त्वेन एकारवैशिष्ट्यस्य एकारे एव सत्त्वात् तयोर्भवति सावर्ण्यम्। इकारनिरूपितजनकतायाश्च एकारनिरूपितजनक-

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ताधिकरणे कण्ठेऽभावेन तादृशजनकत्वसमानाधिकरणाभावप्रतियोगितानिरूपितनिरूपितत्वसम्बन्धावच्छिन्नावच्छेदकत्वस्यैवेकारे सत्त्वात् तादृशावच्छेदकत्वाभावस्य तत्र असत्त्वात् इकारैकारयोर्न परस्परं सावर्ण्यम्।

अथवा स्वनिष्ठव्याप्यतानिरूपितव्यापकतावत्त्व-स्वनिष्ठव्यापकतानिरूपितव्याप्यतावत्त्वोभयसम्बन्धेन स्वविशिष्टत्वं यावदास्यभवत्तुल्यत्वम्। सम्बन्धद्वयेऽपि व्याप्यताव्यापकते अवच्छेदकत्वसम्बन्धावच्छिन्ने ग्राह्ये। तथा च स्वनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नव्याप्यतानिरूपितावच्छेकत्वसम्बन्धावच्छिन्नव्यापकतावत्त्व-स्वनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नव्यापकतानिरूपितावच्छेदकत्वसम्बन्धावच्छिन्नव्याप्यतावत्त्वसम्बन्धाभ्यां स्वविशिष्टत्वं यावदास्यभवत्तुल्यत्वं फलितम्। समन्वयश्चास्य अवच्छेदकतासम्बन्धेन ककारो यत्र यत्र अवछेदकतासम्बन्धेन तत्र खकारस्य सत्त्वाद् एवमेव अवच्छेदकतासम्बन्धेन खकारो यत्र यत्र अवच्छेदकतासम्बन्धेन ककारस्य तत्र सत्त्वात् भवति। इकारैकारयोस्तु न सावर्ण्यम्। इकारनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नव्याप्यतानिरूपितावच्छेदकत्वसम्बन्धावच्छिन्नव्यापकताया एकारे सत्त्वेऽपि अवच्छेदकतासम्बन्धेन इकाराभावाधिकरणकण्ठनिरूपितावच्छेदकतासम्बन्धावच्छिन्नवृत्तित्वस्यैव एकारे सत्त्वेन इकारनिष्ठव्यापकतानिरूपितव्याप्यताया एकारेऽसत्त्वात्। अत्र प्रथमसम्बन्धदानादेकारवैशिष्ट्यमिकारे न। तथा हि – एकारनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नव्यापकतानिरूपितव्याप्यतासम्बन्धेन एकारवैशिष्ट्यस्येकारे सत्त्वेऽपि एकारनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नव्याप्यतानिरूपितव्यापकताया इकारेऽभावात्, द्वितीयसम्बन्धदानादिकारवैशिष्ट्यञ्च एकारे न भवति। इकारनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नव्याप्यतानिरूपितव्यापकतायाः एकारे सत्त्वेऽपि इकारनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नव्यापकतानिरूपितव्याप्यताया एकारेऽभावात्।

अथवा स्वाजनकजन्यत्व-स्वविशिष्टधर्मविशिष्टत्वान्यतरसम्बन्धेन स्वविशिष्टो यस्तद्भिन्नत्वमेव स्वयावदास्यभवत्तुल्यत्वम्। धर्मे स्ववैशिष्ट्यञ्च स्वनिष्ठजन्यतानिरूपितजनकतावच्छेदकत्वेन धर्मस्य वैशिष्ट्यञ्च स्वावच्छिन्नजनकतानिरूपितजन्यत्वाभाववत्त्वेन। एवञ्च अनेनापि परिष्कारेण सर्वत्र दोषः वारयितुम् शक्यते। तथाहि – स्वं ककारः तदजनकं तात्वादि तज्जन्यत्वं चकारादौ एवमेव स्वं ककारः तन्निष्ठजन्यतानिरूपितजनकतावच्छेदकधर्मः कण्ठत्वं तदवच्छिन्नजनकतानिरूपितजन्यत्वाभाववत्त्वमपि चकारे वर्तते इति सम्बन्धद्वयेन ककारविशिष्टश्चकारादिः तद्भिन्नत्वं ककारादौ वर्तते इति ककारेण सह ककारादेः सावर्ण्यं सिध्यति। इकारेण सह एकारस्य तु न सावर्ण्यम्। स्वमिकारः तदजनकं स्थानं कण्ठस्थानं तज्जन्यत्वमेव एकारे वर्तत इति प्रथमसम्बन्धेन स्वविशिष्ट एव एकारो जातः। एवमेव एकारेण सह इकारस्य

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न सावर्ण्यम्। यतः स्वम् एकारः तन्निष्ठजन्यतानिरूपितजनकतावच्छेदकधर्मः कण्ठत्वं तद्धर्मावच्छिन्नजनकतानिरूपितजन्यत्वाभाववत्त्वमेव इकारे वर्तते इति द्वितीयसम्बन्धेन स्वविशिष्ट एव इकारः जातः। एवञ्च अन्यतरसम्बन्धेन इकारैकारवैशिष्ट्यस्यैवैकारेकारयोः सत्त्वेन स्वविशिष्टभिन्नत्वस्याभावात् नैकारेकारयोः परस्परं सावर्ण्यम्।

अथवा स्वाजनकस्थानाजन्यत्वजनकत्वसम्बन्धेन स्वविशिष्टो यस्तद्वृत्त्यभावाप्रतियोगित्वसम्बन्धेन स्वविशिष्टत्वमेव स्वयावदास्यभवतुल्यत्वम्। अत्र अभावश्च अवच्छेदकत्वसम्बन्धावच्छिन्नप्रतियोगिताको ग्राह्यः।

समन्वयश्चास्यैवं बोध्यम् – स्वं ककारस्तदजनकस्थानजन्यत्वं खकारे तादृशजन्यत्वाभावसमानाधिकरणजन्यतानिरूपितजनकतासम्बन्धेन स्वविशिष्टं कण्ठस्थानं तद्वृत्त्यवच्छेदकत्वसम्बन्धावच्छिन्नप्रतियोगिताकोऽभावः अवच्छेदकतासम्बन्धेन चकारो नास्तीत्याकारकप्रतीतिसाक्षिकः चकारात्यन्ताभावः तत्प्रतियोगित्वं चकारादौ अप्रतियोगित्वं ककारादाविति भवति समन्वयः। इकारवैशिष्ट्यञ्च एकारे नास्ति तत्र स्वाजनकस्थानाजन्यत्वस्याभावात्। नाप्येकारवैशिष्ट्यमिकारे वर्तते। जनकत्वसम्बन्धेन स्वविशिष्टं कण्ठस्थानं तद्वृत्त्यवच्छेदकत्वसम्बन्धावच्छिन्नप्रतियोगिताकाभावप्रतियोगित्वस्यैव इकारे सत्त्वात्।

अथवा, स्वनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपिततादात्म्यसम्बन्धावच्छिन्नजनकताविशिष्टजनकतानिरूपितावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतावत्त्वसम्बन्धेन स्वविशिष्टत्वमेव यावदास्यभवतुल्यत्वम्। जनकतावैशिष्ट्यञ्च जनकतायां स्वव्याप्यत्वस्वव्यापकत्वसम्बन्धाभ्याम्।

समन्वयश्चास्य स्वं ककारः तन्निष्ठावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपिततादात्म्यसम्बन्धावच्छिन्नजनकता कण्ठे तद्वैशिष्ट्यञ्च स्वव्याप्यत्व-स्वव्यापकत्वसम्बन्धाभ्यां खकारादिनिष्ठावच्छेदकत्वसम्बन्धावच्छिन्नजन्यतानिरूपितकण्ठनिष्ठजनकतायां वर्तते इति ककारखकारयोः सवर्णसंज्ञा सिध्यति। इकारैकारयोस्तु न सावर्ण्यम् इकारनिष्ठजन्यतानिरूपितजनकत्वाभाववति कण्ठे एकारनिरूपितजनकतायाः सत्त्वेन इकारनिरूपितजनकतावैशिष्ट्यस्य स्वव्याप्यत्वसम्बन्धेन एकारनिरूपितजनकतायामभावात्। एवमेव एकारनिरूपितजनकताया अधिकरणे कण्ठे इकारनिरूपितजनकताया अभावसत्त्वात् एकारनिरूपितजनकताव्यापकत्वमिकारनिरूपितजनकतायां नास्तीति नैकारविशिष्ट इकारः।

अत्र कल्पे केचित् जनकतावैशिष्ट्यं जनकतायां स्वप्रतियोगिकपर्याप्त्यनुयोगितावच्छेदक-रूपावच्छिन्नानुयोगिताकपर्याप्तिप्रतियोगित्वसम्बन्धेन वदन्ति। तथा च एकारनिरूपितज-

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नकताप्रतियोगिकपर्याप्त्यनुयोगितावच्छेदकरूपं तालुत्वकण्ठत्वगतं द्वित्वं तद्रूपावच्छिन्नानुयोगिताकपर्याप्तिप्रतियोगित्वस्य इकारनिरूपितजनकतायामभावात् नेकारैकारयोः सावर्ण्यमिति वर्णयन्ति। किन्तु तेषां कथनमयुक्तमेव। एकारनिरूपितकण्ठादिनिष्ठजनकतायाः अवच्छेदकभेदाद्भेदेन तादृशजनकताप्रतियोगिकपर्याप्तेः तालुन्यपि सत्त्वात् तादृशानुयोगितावच्छेदकरूपावच्छिन्नानुयोगिताकपर्याप्तिप्रतियोगित्वस्य इकारेऽपि सत्त्वेन इकारैकारयोः सावर्ण्यापत्तिः तदवस्थैव स्यात्।

नाज्झलौ इति सूत्रेण सङ्कुचितः सूत्रार्थः -

अत्रेदं विचारणीयं यत् कस्यचिच्छास्त्रस्य कस्मिंश्चिल्लक्ष्ये चरितार्थस्य सर्वत्र प्रवृत्त्यभावाय उद्देश्यतावच्छेदकव्यापकत्वं विधेये भासते इति नियमोऽवश्यं शास्त्रतात्पर्यविषयीभूतः स्वीकरणीयः। तच्च उद्देश्यतावच्छेदकव्यापकत्वं निषेधशास्त्रस्य सत्त्वे न सङ्घटते। निषेधशास्त्रविषये विधिशास्त्रीयोद्देश्यतावच्छेदकस्य सत्त्वेऽपि तदीयविधेयस्य तत्राभावादतस्तादृशनियमपरिरक्षणाय निषेधशास्त्रीयोद्देश्यतावच्छेदकातिरिक्तत्वेन विधिशास्त्रीयोद्देश्यतावच्छेदकावच्छिन्ने सङ्कोचः करणीयः। एवं विधिशास्त्रीयसङ्कुचितोद्देश्यतावच्छेदकव्यापकत्वस्य भङ्गः निषेधशास्त्रविषयमादायापि न भवति। प्रकृतेऽपि तुल्यास्यप्रयत्नं सवर्णमिति विधिशास्त्रीयोद्देश्यतावच्छेदकावच्छिन्ने नाज्झलौ[16] इति निषेधशास्त्रीद्देश्यतावच्छेदकातिरिक्तत्वेन सङ्कोचः करणीयः। स च सङ्कोचो यदि तुल्यास्यप्रयत्नपदार्थे आज्भिन्नत्वेन हल्भिन्नत्वेन च क्रियते तथा सति तादृशसङ्कोच एव न सम्भवति। तुल्यास्यप्रयत्नं सवर्णमिति सूत्रस्यैव वैयर्थ्यापत्तेः। नापि आकाराजेतदन्यतरतुल्यास्यप्रयत्नमाकाराजेतदन्यतरत्सवर्णसंज्ञं भवति हला तुल्यास्यप्रयत्नं हल् सवर्णसंज्ञकं भवतीति वाक्यभेदमेव नाज्झलौ इति सूत्रं बोधयतीत्यपि वक्तुं शक्यते। तथा सति आकारेण हलां सवर्णसंज्ञायाम् अप्राप्तायां तन्निषेधार्थं नाज्झलाविति सूत्रे आकारप्रश्लेषस्य वैयर्थ्यापत्तेः। किञ्च ईकारशकारयोः सवर्णसंज्ञायाः अभावे "अचि किम्? कुमारी शेते"[17] इति कौमुदीग्रन्थस्याप्यसङ्गतिः स्यादिति चेदत्रोच्यते – आकाराजन्यतरभिन्नेन तुल्यास्यप्रयत्नमाकाराजन्यतरभिन्नं सवर्णसंज्ञं भवति हल्भिन्नेन तुल्यास्यप्रयत्नं हल्भिन्नं सवर्णसंज्ञकं भवतीति वाक्यभेदमेव नाज्झलौ इति निषेधसूत्रं ग्राहयति। एवञ्च दीर्घाकारहलोः सवर्णसंज्ञायां प्राप्तायां तद्वारणार्थं नाज्झलौ इति सूत्रे आकारप्रश्लेषः सार्थकः। ईकारशकारयोः प्रथमवाक्येन सावर्ण्यप्राप्तेश्च अचि किम्? कुमारी शेते इति कौमुदीग्रन्थोऽपि सङ्गच्छते।

यदि चैक्यवाक्यतासम्पादनार्थं वाक्यभेदाश्रयणमयुक्तमिति विभाव्यते तथा सति यावदास्यभवतुल्यत्वपरिष्कारे सर्वत्र स्ववृत्तिद्वित्ववत्त्वमित्यपि सम्बन्धो निवेशनीयः। तत्र

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सम्बन्धघटकद्वित्वे आकाराजेतदन्यतरहलेतदुभयारब्धसमुदायवृत्तिद्वित्वभिन्नत्वेन सङ्कोचे नाज्झलौ इति सूत्रं तात्पर्यग्राहकं भवति। एवञ्च स्वम् अकारः तद्वृत्त्यकारद्वयारब्धसमुदायवृत्तिद्वित्वस्य उक्तोभयारब्धसमुदायवृत्तिद्वित्वभिन्नत्वात् तादृशद्वित्ववत्त्वस्य द्वितीयाकारे सत्त्वात् भवति लक्षणसमन्वयः। आकारहकारयोस्तु न सावर्ण्यम्। अकारद्वयारब्धसमुदायवृत्तिद्वित्ववत्तायाः हकारेऽभावात्। आकारहकारयोः न सावर्ण्यम्। आकारहकारैतद्वयारब्धसमुदायवृत्तिद्वित्वस्य च हकारे सत्त्वेऽपि तादृशद्वित्वस्य उक्तोभयारब्धसमुदायवृत्तिद्वित्वभिन्नत्वाभावात्। अत्र द्वित्ववत्ता द्वित्वे स्ववृत्तिता च अपर्याप्त्या ग्राह्या। तेन द्वित्वे पर्याप्तिसम्बन्धेन अकारादिवृत्तित्वस्य तादृश-द्वित्ववत्तायाश्च पर्याप्तिसमब्धेन अकारादौ असत्त्वेऽपि न असम्भवः।

अत्र प्रथमकल्पे परस्परं यावदास्यभवतुल्यत्वविवक्षायां तु परस्परपदार्थमुखप्रविष्टायाम् अनुयोगितायां हल्प्रतियोगिकाजनुयोगितानिरूपिताज्निष्ठानुयोगिताभिन्नत्वेन सङ्कोचे अज्निष्ठा-नुयोगितानिरूपितहल्निष्ठप्रतियोगितातिरिक्तत्वेन च प्रतियोगितायां सङ्कोचे नाज्झलौ इति सूत्रं तात्पर्यं ग्राहयति। तथा च स्वजनकयावत्स्थानजन्यत्वस्वाजनकस्थानाजन्यत्वैतदुभयसम्बन्धेन आकारप्रतियोगिकस्वविशिष्टत्वसम्बन्धवैशिष्ट्यस्य उक्तोभयसम्बन्धेन हकारप्रतियोगिकाकारानु-योगिकस्वविशिष्टत्वसम्बन्धे स्वभिन्नत्वस्ववृत्तिसम्बन्धतावच्छेदकरूपवत्त्व-हल्निष्ठानुयोगितानि-रूपिताज्निष्ठप्रतियोगिताभिन्नहल्निष्ठप्रतियोगितासमानाधिकरणानुयोगिताकत्वैतत्त्रितयसम्ब-न्धेन उक्तोभयसम्बन्धेन स्वविशिष्टत्ववैशिष्ट्यस्य सत्त्वेऽपि अज्निष्ठप्रतियोगितानिरूपितहल्निष्ठा-नुयोगिताभिन्नहल्निष्ठानुयोगितासमानाधिकरणप्रतियोगिताकत्वसम्बन्धेन स्वविशिष्टत्ववैशिष्ट्यस्य अभावात् न उक्तोभयसम्बन्धेन हकारप्रतियोगिकाजनुयोगिकस्वविशिष्टत्ववैशिष्ट्यम् अकारप्रति-योगिकहकारानुयोगिकस्वविशिष्टत्वे सम्बन्धचतुष्टयेन वर्तते। न वा अकारप्रतियोगिकहलनुयो-गिकोक्तोभयसमबन्धेन स्वविशिष्टत्ववैशिष्ट्यं हकारप्रतियोगिकाकारानुयोगिकोक्तोभयसम्बन्धेन स्वविशिष्टत्वे वर्तते। प्रथमसम्बन्धवैशिष्ट्यस्य स्वभिन्नत्व-स्ववृत्तिसम्बन्धतावच्छेदकरूपवत्त्व--हकारनिष्ठप्रतियोगितानिरूपिताज्निष्ठानुयोगिताभिन्नाकारनिष्ठप्रतियोगितासमानाधिकरणानु-योगिताकत्वसम्बन्धैः हकारप्रतियोगिकाकारानुयोगिकोक्तोभयसम्बन्धेन स्वविशिष्टत्वे सत्त्वेऽपि हकारनिष्ठानुयोगितानिरूपिताकारनिष्ठप्रतियोगिताभिन्नाकारनिष्ठप्रतियोगितासमानाधिकरणा-नुयोगिताकत्वसम्बन्धेन उक्तोभयसम्बन्धेन स्वविशिष्टत्ववैशिष्ट्यस्य हकारप्रतियोगिकाकारानु-योगिकस्वविशिष्टत्वेऽसत्त्वात् परस्परं यावदास्यभवतुल्यत्वाभावेन न आकारहकारयोः सावर्ण्य-प्रसक्तिः। ईकारशकारयोस्तु सवर्णसंज्ञा भवत्येव। तेन अचि किम्? कुमारी शेते इति कौमुदीग्रन्थोऽपि सङ्गच्छते।

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यद्यपि नैयायिकरीत्या अत्र सवर्णसंज्ञार्थं यावदास्यभवतुल्यत्वस्य परिष्कारः नापेक्षितः। कार्यवैजात्यस्य कारणवैजात्यं विनाऽनुपपन्नत्वात् इकारैकारयोरपि कार्यवैजात्यस्य आनुभविकत्वात् तयोः कारणेष्वपि वैजात्यस्य आवश्यकतया तयोः परस्परं सवर्णसंज्ञा न आपादयितुं शक्यते, तथापि सूत्रानुसारिभिः वैयाकरणैः सूत्रव्याख्यानावसरे अवश्यं कश्चन अन्यूनानतिप्रसक्तः सूत्रार्थो वर्णनीयः। तद्रीत्यैव एते परिष्काराः तत्तद्ग्रन्थेषूपलभ्यमानाः वैयाकरणैराश्रयणीयाः।

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The Festival of 'Indradhvaja' through the ages

- *Chinmayi H. Deodhar*

Abstract

Festivals are very significant in the life of human beings, as an individual and even for a community. It generally has unique features of the community celebrating it. The festival of Indradhvaja was probably the oldest of the festivals in India. References regarding Indradhvaja - festival can be seen in various ancient Sanskrit and Prākṛta texts from Vedic era to Purāṇic period.

This festival was generally performed by the kings for good harvest. Ample number of myths and stories are fabricated around Indramaha, indicating its significant place in the social life of people for a long period. These accounts and stories note the remarkable changes in the importance and performance of rituals. The present paper attempts to study various accounts of Indradhvaja-festival recorded in different texts using hermeneutical method to trace the continuity in the changes in religious activities. The paper will also try to understand the drastic change in Indra's position as a deity.

Introduction

Festivals are very significant in the life of human beings both individually and on community grounds. Generally, a festival is the occasion of celebration and merriment. It is an event which has some unique feature of the community that celebrates it.

Oftentimes, events of historical, cultural or political importance are remembered with the celebration of a festival. On the other hand, certain festivals are connected with the cycle of nature. In this connection

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J. Gonda notes that festivals are means to stimulate or resuscitate the vital powers of nature which may be influenced by acting, traditional and periodical rites and ceremonies.[1]

Vijay Nath quotes Rupert Sheldrake

> … for pastoralists, hunters and farmers, the annual patterns of human activity are deeply intertwined with the seasons, the movement of animals and the growth of plants. The seasonal festivals as such 'express in the ceremonial form this participation of the whole social group in the rhythms of the living world'.[2]
>
> Right from Vedic times, the necessity and importance of festival was recognized. References regarding the festivals in honour of various deities are found mentioned in Vedic literature. Indradhvaja festival, also known as Indramaha or **Śakramaha** is one of the important festivals referred to by different religious and non-religious texts.

This paper aims at studying the festival of Indradhvaja through various textual sources and from different angles.

The festival of Indradhvaja and its references in literature

Indradhvaja festival is probably the oldest of such festivals. The references regarding this festival can be seen in ancient texts like *RV* (I.10.i),[3] *RV* (I.10.i), *AV* (Appendix 19c), *Pāraskara Gṛ. Sū* (II.15.1-10) (refers to Indrayajña), *Rāmāyaṇa* (Kiṣkindhākāṇḍa 16.37) *Mahābh*ārata (Ādi) 63, *Harivaṁśa P* (II.15-19). Among the *Purāṇa*s, *Viṣṇu P(*V.10*)*, *Skanda P*(VI.208), *Bhaviṣya P* (IV.139), *Brahma P* (I.79), *Bhāgavata P* X. 1.24,25, *Agni P* (Chapter 268), *Viṣṇudharmottara* P (II.153-154). Even in texts like *Nāṭyaśāstra* (Chapter I) and *Bṛhatasaṁhitā* (Chapter 43).

Jain text *Niśithacūrṇi* refers to it as one of the great festivals of India of early age.[4] *Śilappadhikāram* a Tamil epic of Sangham period also mentions Indradhvaja festival in its fifth chapter. Even in *Raghuvaṁśam* (IV.3) Kalidasa mentions Indrayaṣṭi and Indramaha.

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As stated earlier, festivals are very often connected with the cycle of nature. Hence, it is very important to take note of the day on which the festival is supposed to be celebrated.

Day of the celebration according to different texts

	Name of the text	Day and duration
1.	*Atharva Veda Kauśikasūtra*	12th bright day of Bhādrapada, under the constellation of Śravaṇa for three to five days
2.	*Pāraskara Gṛhyasūtra*	Full moon day of Bhādrapada
3.	*Viṣṇu Purāṇa*	In autumn season, 12th and 13th bright day of Bhādrapada
4.	*Agni Purāṇa*	8th bright day of Bhādrapada. But it is specifically mentioned that the *Indrayaṣṭi* (pole) should be raised under the constellation - Śravaṇa or Dhaniṣṭhā or Uttarāṣāḍhā. and should be taken down on Bharaṇī.
5.	*Bhaviṣya Purāṇa*	Constellations for the raising are mentioned same as above. However, duration of the celebration is mentioned as seven to nine days.
6.	*Skanda Purāṇa*	Indradhvaja should be raised on Śrāvaṇa constellation and taken down on Pauṣṇa. It is mentioned that the event is to be celebrated for five days.
7.	*Viṣṇudharmottara Purāṇa*	In the month of Bhādrapada, first day of bright half onwards
8.	*Harivaṁśa Purāṇa*	In rainy season

Details regarding the procedure

It is the King's responsibility to celebrate the festival and perform the ritual. The accounts in *Atharvaveda Pariśiṣṭa* as well as in *Kauśikasūtra* have some typical Vedic sacrificial elements. King as well as his priest

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are supposed to observe fast on the previous day. All the actions are to be accompanied by the recitation of mantras and hymns from *Atharvaveda*. Indra is invoked with offerings.

Mahābhārata mentions the pole should be decorated with garlands, perfumes, flowers after it is brought by the king and his preceptor on the previous day and should be installed in erect position for the worship. Importantly, the festival is called laughter of Lord Śiva and the ritual is considered his worship.[5]

V.S. Agrawala refers to Nilakanṭha's commentary and mentions that along with the *Indrayaṣṭi* even Maṇibhadra Yakṣa and other deities were also worshipped. The worship accompanies charities that are to be given to needy people. The account further adds enjoyment of people with many kinds of amusements.[6] The reference to Maṇibhdra Yakṣa is important here. Maṇibhadra is next to Kubera as far as significance is concerned. This may be owing to the influence of Jain and Buddhist religious ideas. Secondly, Yakṣas are connected with water and as per the references in *Harivaṁśa*, *Śillapadhikāram* etc. water-sport and samudrasnāna (taking bath in ocean) were part of Indramaha festival.

The *Bṛhatsaṁhitā* of Varāhamihira and *Viṣṇudharmottara Purāṇa* give a lot of details regarding the staff of Indra i.e. *Indrayaṣṭi*. According to *Bṛhatsaṁhitā*, Indradhvaja may be prepared from the wood of Arjuna, Ajakarṇa, Priyāṅka, Dhava and Udumbara.[7] Precise measurements of the trunk of the tree are also given. It should be measuring four aṅgulas at top and eight aṅgulas at the bottom. The town should be decorated for the festival with banners and even the pole should be decked with various materials including cloth, garlands, bells and boxes. It should be associated with the chanting of *Veda*s, gatherings and performances of actors and dancers.[8]

The *Viṣṇudharmottara Purāṇa* gives almost the same details but suffixes the requirement of building a nice abode for Indra in the eastern direction. Assuming the position of the Indradhvaja in the middle, one should make arrangements for Indra in the right side and for Śacī in the

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left. The procession of the Indrayaṣṭi from forest to the place of ceremony led by the King and his priest is mentioned as a very important part of ritual. Mantras are prescribed to be uttered while cutting the tree.

The *Bhaviṣya Purāṇa* also gives details of Indrayaṣṭī. It should be twenty hastas in length prepared from wood of *Sāla* tree, and should be decorated with various cloth-stripes, piṭikās, bells and chatras. (*Bhaviṣya P* Uttara 139. 13-22).

It is prescribed that five or seven smaller staffs called *Śakrakumārī*s are to be erected and revered. People are supposed to protect the pole with all possible measures. Any damage to this dhvaja is supposedly intimation of calamity related to that country or the king or his ministers.

The reward of this festival is described manifold. The nation becomes free from all types of diseases. There is adequate rainfall and abundance of food. The countrymen are blessed with wealth and the nation is freed from the fear of enemy.

Myths related to Indramaha

It is believed that a staff was given to Indra by Viṣṇu at the time of the war between the gods and demons. Indra then gave this to a king named Vasu of Cedi. This story occurs in detail in the *Mahābhārata* (Ādi. 57.17). With some minor changes *Bṛhatsaṁhitā* and *Viṣṇudharmottara Purāṇa* reiterate the same story. Indra ordered the king to celebrate a festival in respect of that flag and told to worship it duly. Vasu then took the pole along with a procession, to his city and this marked the beginning of the festival. *Bhaviṣya Purāṇa* also refers to the story of Vasu - the king of Cedi, in short.

The *Viṣṇu Purāṇa, Bhāgavata Purāṇa* and *Harivaṁśa Purāṇa* connect the festival of Govardhana with Indramaha. In this famous story, Balarāma and Kṛṣṇa saw the residents of Vraja engaged in the preparation of Indra festival when the rainy season passed off and the

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season of autumn sets in. Nanda explained the importance of the festival to Kṛṣṇa as Indra was considered to be the deity of clouds and hence the bestower of food grains and prosperity. Kṛṣṇa resisted the celebration saying that Indramaha should be celebrated by agriculturists or people who sustain by treading activities. As the occupation of Gopas is cattle breeding and hence the cows and borderlands, of which mountains mark the boundary should be worshipped by pastoral communities. Hence the mountain Govardhana be honoured and worshipped.

The episode is followed by famous legend of Indra trying to create a deluge like situation in Vraja and Kṛṣṇa uprooting the Govardhana to provide shelter to his people. There was supposedly a sort of reconciliation between the two and therefore, Kṛṣṇa acquired the name – Upendra.

The *Harivaṁśa* II.19.47-48 further mentions that Indra says to Kṛṣṇa that four months of rainy season were meant for Indra, of which first two months were transferred to Kṛṣṇa. Later two months of Śarat season will be sacred to Indra and hence there will be a festival in the honour of Indra.

The *Skanda Purāṇa* relates the famous legend of Ahalyā- wife of sage Gautama with this festival. Indra deceived Ahalyā in the guise of Gautama and seduced her. Gautama got enraged and cursed Indra that he will not be worshipped on the Earth. Moreover, he cursed Indra that he would become 'avṛṣaṇa' that is, the one without no testicles. The account further shows that Indra became desperate to have his ritual worship[9] and requested Gautama to restore his worship in the world of mortals.[10] Gautama granted Indra the festival but not in the season of autumn which was desired by Indra. This reference is notable because *Viṣṇu Purāṇa* mentions the festival in autumn.

The account contains another important reference that after this episode, idol worship of Indra came to an end.[11] Interestingly, *Agni Purāṇa* (218.13) and *Garuḍa Purāṇa* (I.134.2) refer to temples and images of Indra.

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Very remarkable mythology about the festival is given in *Nāṭyaśāstra* (chapter I). [12] It is further stated that demons were angry with the drama and they attacked the stage and created many evil interruptions. Indra then took up his flag and with the staff vanquished the demons off the stage. The staff is called jarjara here. With that staff, Indra attacked vighnas created by asuras and they became wounded, divided into the pieces.[13] Worship of jarjara traditionally became part of purvaraṅga. F.B.J. Kuiper opines that pūrvaraṅga was a ritual reenactment of the Vedic Indradhvajamaha, jarjara representing a replica of Indra's *dhvaja*. [14] It will be appropriate to quote Natalia Lidova here, who mentions that jarjara was the principal vertical axis of the ritual space, associated with symbolic axis of the imaginary world. The elevation of the jarjara must have been identical to that of the world tree.[15]

Similar celebrations and forms of worship

Scholars compare Indradhvaja festival with European *Maypole* festival, which probably has its origin in pre-Christian agrarian rituals.[16] The celebration includes erection of a tall pole which is decorated with branches of trees, and ribbons etc.

Indradhvaja festival used to be celebrated as Indray*ātrā* in Nepal in the month of Bhādrapada (twelve days from 12th bright day). The ritual includes the erection of the pole staff in front of the palace around which ritual dancers dance.

V.S. Agrawala notes a festival called Indrajagya in the Merrut region to be celebrated in the month of Āṣāḍha. People come together and collect food grain, milk by which they host a sacrificial offering and feed Brahmins. Circumambulation marks an important ritual of this festival. Use of various musical instruments is also mentioned.

In the Maharashtra region of India, first day of Caitra is celebrated as new-year day. Erecting *Guḍhi* is an important ritual on this day. It is a pole with silk cloth, a twig of nimba tree, along with a garland of sweet at the top and covered with either silver or brass pitcher. It has similarity with Indrayaṣṭi. Apart from that, the day marks the beginning

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of the spring season. B. Pataskar relates the custom of erecting banner or pole to the faith that such banners ward of the evil spirits and give protection to that area.[17] One can see the reflection of this belief even in *Nāṭyaśāstra* ritual of jarjara elevation and worship.

Observations and conclusion

Detailed accounts about Indradhvaja festival in various texts make it clear that the ritual was extremely important for the society for many centuries altogether. The rituals prevalent in the society are reflection of the aspirations of its members, and this makes the study of such rituals extremely important.

Indra is known as a warrior God of Vedic Aryans, but his connection with rain as well as fertility is also well established in Vedic literature. He is associated with sītāyajña as mentioned in *Gṛhyasūtra* which is definitely an agrarian rite of fertility. Sītā, Bhūtī and Urvarā are said to be his wives, the fact again indicates the fertility aspect of Indra. The festival of Indradhvaja is celebration of rain, fertility and prosperity. In this connection E.W. Hopkins has recorded that in the famine of 1896-97, peasants in Ahmadabad observed a ritual devoted to Indra in order to get good rain in monsoon.

Attention should be drawn to one thing while examining Indramaha as a fertility ritual. Even in Vedic period, fertility aspect of Viṣṇu was quite visible. In later period, Viṣṇu became the supreme deity from whom emerged Brahmadeva the Puranic God of creation. Indra on the other side kept on losing his importance as a deity. However, Indra remained the God responsible for showering the rain. This might be treated as a remembrance of his Vedic feat of slaying Vṛtra and releasing the water.

The shift of power from Indra to Viṣṇu is recorded in the myths in which Kṛṣṇa (an incarnation of Viṣṇu) is shown as overpowering Indra. However, remarkable position and homage to Indra is not totally denied.

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Indra losing his testicles, the male generative organ in the story of Ahalyā and subsequently losing his worship in the world of mortals can be considered an important record in this connection.

The flag of Indra is a symbol of protective power of Indra. This aspect can be seen in the myth of Indra vanquishing the demons obstructing the first performance of drama and even in the ritual of jarjara worship, both recorded in *N*āṭyaśāstra. It is the obvious effect of Indra's personality as the warrior God and a leader of Aryans and Suras (Gods). It can be easily observed that king plays the key role in the celebration of this festival. He is an intermediary between power of nature and the society. In Indian tradition, the king is always considered having divinity. Often, the king is compared with Indra, rather the word Indra itself signifies the king. (cf. Narendra, Mṛgendra). The king is supposed to be responsible for the well-being and prosperity of his people. Celebrating this festival is also considered his duty for the benefit of the people.

In the *Bṛhatsaṁhitā* and in the *Viṣṇudharmottara Purāṇa*, this aspect is highlighted in the account dealing with the detailing of the Indradhvaja festival. However, there is a remarkable change in the approach towards Indra as a deity. Here he is shown as helpless and the flag is given to him by Viṣṇu to get victory against the *asura*s. Asuras became powerless just by looking at the resplendent flag. Like *Nāṭya-śāstra* even here the flag plays important role in defeating the demons; but in this myth the greatness of Viṣṇu is emphasized. As said earlier, this may be the indication of Viṣṇu's emergence as the supreme deity.

Hence to conclude, it can be said that although the references of Indradhvaja can be seen in literature of various genres and periods, the texts record certain important changes with regard to observance, thought behind the celebration and mythology associated with it.

The possibility that this festival of fertility, rain and bounty and homage to protective power was not always connected with Indra cannot be denied. Evidently, Śiva's connection with it is also mentioned earlier.

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In Purāṇic era, although the festival is known as Indradhvaja, focus is clearly shifted from Indra to Viṣṇu. It is quite obvious as Viṣṇu became the sustainer and protector while his aspect of fertility deity which is not hidden even in Vedic times became even more prominent.

Although one can surmise considerable fall in image of Indra, Indra is not totally side-lined by the Purāṇas. This can be seen from the title conferred upon Kṛṣṇa (Upendra). This actually shows the tendency of Indian religion to preserve a link with the ancient Vedic religion.

It should be noted that the changes in the social, economic, political and religious circumstances are reflected in the emergence of new genre of literature. In India, generally, religious change takes place with modification and liberalization of the existing system and by introducing changes in the garb of older ideas. Hence even in the midst of enormous changes, certain elements like Indradhvaja become symbol of the continuity.

Notes

1 J.Gonda, *Selected Studies – Sanskrit Word Studies,* Vol.II, Leiden E.J., Brill, 1975,pp 146-147

2 Vijay Nath, *Purāṇas and Acculturation: A Historico-Anthropological Perspective*, Munshiram Manoharlal Publishers Pvt. Ltd, Delhi, 2001, p 141

3 *RV* I.10.i गायन्ति त्वा गायत्रिणो चेन्त्यर्कमर्किणः। ब्रह्माणस्त्वा शतक्रत उद्वंशमिव येमिरे॥

4 V.S. Agrawala, *Ancient Indian Folk-cults*, Prithvi Prakashan, New Delhi, 19. *p.65*

5 MBh. Adi .57. 21 ab भगवान् पूज्यते चात्र हास्यरूपेण शङ्करः।

6 V.S. Agrawala, *op.cit.*p51.

7 BS 42.15 श्रेष्ठोऽ र्ज़ुनोऽकर्णः प्रियकधवौदुम्बराश्च पञ्चैते। एतेषामेकतमं प्रशस्तमथवापरं वृक्षम्॥
Viṣṇu Dha.P.II.155.16cd-17ab अर्जुनस्याजकर्णस्य प्रियकस्य वचस्य च। सुदरुणश्च तथा तथैवोदुम्बरस्य च॥

8 *BS* 42. 7ab, 24-26 स किङ्किणीजालपरिष्कृतेन स्रक्छत्रघण्टापिटकान्वितेन॥
अहताम्बरसंवीता यष्टिं पौरन्दरीं पौरैः। स्रग्गन्धधूपयुक्तां प्रवेशयेच्छङ्खतूर्यरवैः॥
रुचिरपताकातोरणवनमालालङ्कृतं प्रहृष्टजनम्। सम्मार्जितार्चितपथं सुवेषगणिकाजनाकीर्णम्॥
अभ्यर्चितापणगृहं प्रभूतपुण्याहवेदनिर्घोषम्। नटनर्तकगेयज्ञैः आकीर्णचतुष्पथं नगरम्॥

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9 *Skanda P* VI. 207.31 मर्त्यलोकोद्भवा पूजा नष्टा मम बृहस्पते। गौतमस्य मुनेः शापात्कस्मिंश्चित्कारणान्तरे ॥

10 *Ibid* VI. 207. 53 दुर्लभा मर्त्यलोकोत्था पूजा ब्राह्मणसत्तम। सा मे तव प्रसादेन यथा स्यात्तत्समाचर ॥

11 *Ibid* VI. 207.68[ab] परं मूर्तिर्न ते पूज्या कुत्रापि च भविष्यति।

12 *Nāṭyaśāsta* I. 54. महानयं प्रयोगश्च समयः समुपस्थितः। अयं ध्वजमहः श्रीमान्महेन्द्रस्य प्रवर्तते ॥

13 Nāṭyaśāstra I. 69-70 अथोत्थाय द्रुतं क्रोधाद् दिव्यं जग्राह स ध्वजम्। सर्वरत्नोज्ज्वलतनूः किञ्चिदुद्वृत्तलोचनः।
रङ्गपीठगतान् विघ्नानसुरांश्च देवराट्। जर्जरीकृतदेहास्तान्करोत् जर्जरेण सः ॥

14 F.B.J. Kuiper, (quoted by Klara Gnc Moaanin in Art. *Nāṭyaśāstra's Pūrvaraṅga: Ritual or A part of Nāṭya's performance*, Sambhāṣā,, Nayoga University, 2018.

15 N. Lidova, *Drama and Ritual of Early Hinduism*, MLBD, New Delhi, 1994, p11

16 *Britanica Ready Reference Encyclopedia*, Vol. VI, Encyclopedia Britanica India, Pvt ltd., New Delhi, 2006, p 203

17 B. Pataskar, Custom of Gudhī Pāḍavā and its sources, (Art. in) Living Customs and their Ancient Indian Sources, Ed. By V.N. Jha, Centre of Advanced Studies in Sanskrit, University of Puna, 1991, p 264.

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Lokmanys Tilak's View of the Philosophy of Upaniṣads[1]

A study of Śrī Bhagavadgītā-Rahasya or Karma-Yoga-Śāstra

- Sushim Dubey

Key words: Nationalism, Swarāj (self-rule), Vedic Dharma, Hinduism, Prasthān-trayī, Avidyā, Prakṛti, Puruṣa etc.

The article is divided into three parts. In the first part is a brief introduction to Lokmanya Balgangadhar Tilak. In the second part, the great contribution of Tilak towards Indian freedom movement has been touched upon. In the third part, I have elaborated the subject matter and scope of presentation on the basis of *Gītā* and taking selections from the Tilak's magnum opus, Śrī *Bhagavadgītā-Rahasya or Karma-Yoga-Śāstra* to present and interpret the very focal point of this article that is 'Lokmanya Tilak's View of the Philosophy of Upaniṣads'.

I

Bal Gangadhar Tilak (1856-1920) is remembered as one of the great propounders of patriotism and notary of Swaraj or self-rule instead of reform in existing British-rule. Tilak was a social reformer, philosopher, freedom fighter and first popular leader. Owing to his overwhelming acceptability and popularity, he was addressed as Lokmanya (accepted by the people as leader and respected by all). Tilak famous quote 'स्वराज मेरा जन्म सिद्ध अधिकार है और मैं इसे लेकर रहूँगा' i.e. 'Swaraj is my birthright and I shall have it!' is still reverberating the nationalism and patriotism which in fact nurtured the integration of people of India in Indian freedom movement. The very idea of Swaraj (self-rule) may be traced to the core philosophy of karma yoga which states to act and achieve the mastery in action or karma and to act in such a way where

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one achieves the preyas and śreyas both i.e. worldly goal and ultimate goal, while observing the karma yoga fulfilling his duties (ṛṇa) and follow the path of Loka Saṅgraha i.e. well-being of all. From this point of view, we move towards the next parts about the great magnum opus works of Tilak i.e. *Śrī Bhagavadgītā-Rahasya or Karma-Yoga-Śāstra* which strongly presents the philosophy of karma yoga based upon the ancient Indian scriptures.

II

Śrī Bhagavadgītā-Rahasya or *Karma-Yoga-Śāstra* authored and translated by Lokmanya Balgangadhar Tilak consists of two parts. The first part is the philosophical exposition and second part consists of the *Gītā,* its translation and the commentary. Tilak in its very title has given *Karma Yoga Śāstra* and synthesized that the basic philosophy is karma yoga i.e. performance of one's duty without nurturing any desire for its fruits.

योगस्थः कुरु कर्माणि सङ्गं त्यक्त्वा धनञ्जय ।
सिद्ध्यसिद्ध्योः समो भूत्वा समत्वं योग उच्यते ॥[2]

This work was composed and rather conceived by Tilak at Mandalay jail where he was sentenced for 6 years by the British Government for sedition because of supporting the idea of nationalism and opposing the partitioning of Bengal in 1905 by Lord Curzon and supporting the idea of Swaraj to be taken up vigorously up to national level movement by the Congress in its 1907 session at Surat. Tilak, in his original exposition of the most sacred book of Hindus, the *Gītā,* discarded the other interpretation of the *Bhagavadgītā* which taught the idea of renunciation. The *Gītā Rahasya*, a monumental commentary exhibiting the encyclopedic learning and knowledge of Tilak, is perhaps the biggest and all inclusive collection and examination of various ideas known and in vogue until the time of Tilak, still a valid store house of profound truths and guiding force towards seeking the direction in the stage of Kimkartavya Vimuḍhatā as the case of Arjuna was in the interpretation of dharmādharma. From this point we move towards the third part of the article.

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III

The *Gītā* is a bouquet composed of the beautiful flowers of spiritual truths collected from the Upaniṣads, teaches self-control, the three-fold austerity, non-violence, truth, compassion, and obedience to the call of duty for the sake of duty, and putting up a fight against unrighteousness (adharma). Full of knowledge and truth and moral teaching, it has the power to raise men from the lowest depths of ignorance and suffering to the highest glories of divine beings. Lokmanya ji in his preface[3] clarifies his approach and methodology of presentation as I have separated the exposition of the *Gītā-Rahasya* (esoteric import of the *Gītā*) from the translation itself ; and thereby, it has become easy for me (i) to show with authority and with history, where and in what manner, the doctrines of the *Gītā* with reference to Vedānta, Mīmāṁsā, Devotion etc., have appeared in the Bhārata, the Sāṅkhya system, the *Vedānta-Sūtras*, the Upaniṣads, the Mīmāṁsā and other original texts, (ii) to explain in a lucid way the difference between renunciation (samnyāsa) and action (karma-yoga). Similarly, the dictum of Mill, Spencer, Kant, and other Materialistic philosophers, that the highest peak or test of morality consists in everybody acting so as to promote the welfare of the whole of mankind, is included in the external characteristic of a Ṡthitaprajñā described in the *Gītā* in the words 'sarvabhūta hite-ratāḥ'. Thus the textual study of *Gītā Rahasya*, itself presents the well analyzed discussion on action or rather more generic word 'karma' which is everybody of us is prime mover and with which all of us has to deal at all levels of situation and all the time. How to set it in tune and what are the authority and wisdom should be the guiding principles are according to Loknmanya ji 'one busy promoting the welfare of all created beings' and the arguments relating to ethics, and the doctrines regarding freedom of will, enunciated by Kant and Green, are to be found mentioned in the *Gītā*, on the authority of the knowledge contained in the Upaniṣads. *Gītā*, the text, verse and exposition are more fundamental and essence to the Hindu religion[4] and Lokmanya ji humbly placed this as it is my earnest and respectful, request to everyone, who wishes to become acquainted with the basic principles of the Hindu

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religion and morality, that he should first study this wonderful and unprecedented book; because, as the Gītā expounds the root principles of the present Vedic religion, as also its final aspect, based on knowledge and giving primary importance to devotion, and preaching the Karma-yoga (right action), which (aspect) it had assumed after Sāṅkhya, Nyāya, Mīmāṁsā, Upaniṣads, Vedānta and other ancient śāstras, which dealt with the perishable and the imperishable (Kṣarakṣara) and the body and the Ātman (Kṣetra-Kṣetrajña) had come to as perfect a state as possible, it may well be said that there is no other work in the whole of Sanskrit literature, which explains the principles of the present Hindu religion in as succinct and yet as clear and unambiguous a manner as the Gītā.

Position and Uniqueness of Tilak in Interpretation & Presentation of Gītā-Rahasya

Tilak clearly says, I differ from almost all the commentators when I say that the Gītā enjoins action even after the perfection in jñāna and bhakti is attained and the deity is reached through these mediums. Now, there is a fundamental unity underlying the Logos (Iśvara), man, and world. The world is in existence because the Logos has willed it so. It is His Will that holds it together. Man strives to gain union with God; and when this union is achieved, the individual merges in the mighty Universal Will. When this is achieved, will the individual say, 'I shall do no action, and I shall not help the world', the world which is, because the Will with which he has sought union has willed it to be so? It does not stand to reason'[5]. Through the above interpretation, Tilak also lay the reason for inclusion of *Gītā* in prasthāntrayī being the *Gītā* as smṛti.

Prasthāntrayī and Gītā

'Prsthānatrayī' means the three principal authoritative works or pillars of the Vedic religion which systematically and scientifically expounded the two paths of renunciation (nivṛtti) and Energism (pravṛtti)[6]. Upaniṣads are fundamental, yet, as they have been written by various Ṛṣi, the ideas

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contained in them are diverse, and in some places apparently mutually contradictory. It was, therefore, necessary to include the Upaniṣads in the Prasthāntrayī, along with the Vedānta-S ū tras, which attempted to harmonize them. If the *Gītā* did not contain anything more than the Upaniṣads and the Vedānta-S ū tras, there would be no point in including the *Gītā* in the prasthāntrayī. But, the trend of the Upaniṣads is principally towards the path of renunciation, and they support chiefly the Jñāna-mārga (path of knowledge); and when one says that the *Bhagavadgītā* supports the karma-yoga based on Devotion simultaneously with Knowledge, the distinction of the Bhagavadgītā becomes clear[7].

Tilak on interpretation of Yoga-Śāstra & Vidyā

इति श्रीमद्भगवद्गीतासु उपनिषत्सु ब्रह्मविद्यायां योगशास्त्रे श्रीकृष्णार्जुनसंवादे

The very end note after each chapter proclaims the *Gītā* and authority and equality of *Gītā* in principle of Upaniṣads. "iti śrīmad bhagavadgītāsu, upaniṣatṣu brahmavidyāyām yoga-śāstre śrī-kṛṣṇārjunasamvāde" etc. i.e., 'thus the conversation between Śrī-Kṛṣṇa and Arjuna on the karma-yoga science, (that is to say, on the science of the yoga based on the knowledge of the Brahman in the Upaniṣad sung by the Blessed Lord. Tilak presents the analysis of these end note. Upaniṣad' is of the neuter gender in the Marathi language, yet as it is of the feminine gender in Sanskrit, so the idea 'the Upaniṣad sung, that is, told by the Blessed Lord' is conveyed, in Sanskrit, by the expression 'Śrīmad Bhagavadgītā Upaniṣad', a compound of an adjective and a noun in the feminine gender; and although the work is singular in number, yet as it has become customary to refer to it in the plural number by way of respect, one comes across the plural seventh-case-ended form of 'śrīmad bhagavadgītāsu upaniṣatṣu'. In his further analysis of 'vidyāyām yoga-śāstre' – Tilak states that 'the Yoga-Śāstra, which is one of the Brahmavidyā'[8], that is, the KARMA-YOGA-ŚĀSTRA, is the subject matter of the *Gītā*. 'Brahma-vidyā' means 'knowledge of the Brahman' (Brahmajñāna); and when that has been acquired, the 'Self' man has two cults or paths open before him[9]. One is the Sāṅkhya path or the

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saṁnyāsa (Renunciation) path, that is, the path of abandoning all worldly affairs or actions after self-realization, and living like an apathetic (virakta) person; and the other path is the path of yoga or of karma-yoga, that is to say, of not giving up worldly affairs but continuing to perform them in such a way that they do not create any difficulty in the matter of obtaining release. Out of these two paths, the first one is also known as the 'Path of Self-Realization' (jñāna-mārga) and an exposition of that will be found to have been made by many ṛṣi in the Upaniṣads and other writing. But there is no scientific exposition anywhere, except in the *Gītā*, of the karma-yoga, which is included in the Brahma-vidyā[10].

Upaniṣads and Gītā on Satya, Brahma, Rituals

In the Upaniṣads, the law of Truth has been given a higher place than all other laws, in the following words: 'satyam vada, dharmam cara'[11] 'Speak the truth, do what is right'. 'Satyaṁ Jñānaṁ Ānandaṁ Brahma'[12], or 'Vijñānaṁ Ānandaṁ Brahma'[13], or that the Brahman is of the form of Satya (Sat), jñāna (Cit), Ānanda (joy), or is 'Saccidānanda' in form. Although this sacrificial ritual is accepted by the Upaniṣads, yet their worth is declared to be lower than that of the Knowledge of the Brahman, and the Upaniṣads say that though heaven may be attained by the Yajñas, Realization of the Brahman (brahma-jñāna) is necessary for attaining the true Release.

Preyas & Śreyas

All worldly gains are under the Preyas with which we naturally aspire to act and achieve. However, which is certainly good not only in goal but as final achievement is as ultimate and described as Śreyas. Alternatively, the path of knowledge leading to release is categorized as śreyas or niśśreyasa. The *Gītā* also accepts this philosophy of Upaniṣads but states the path of yoga or karma yoga is superior or specific to be followed and is śreyas.[14]

According to Tilak, the combination of jñāna and karma is the summary of the preaching of this Upaniṣad and he lays the example from the *Kaṭhopaniṣad*[15],

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Naciketā had gone to the sphere of Yama, that is, of death, Yama asked him to ask for three blessings. Yama accordingly gave him the three blessings which he had asked for. But after mṛtyu had asked Naciketā to ask for blessings, Naciketā did not in the first place ask for the blessing of Brahman-Realization (Brahmajñāna), but first said, 'My father has got angry with me; may he become propitious to me'; and then, 'teach me the science of Fire (Agni), that is, of all sacrificial ritual which will give me material opulence'; and, when he had acquired these blessings, he asked for the third blessing saying, 'teach me the Knowledge of the Ātman'. But when mṛtyu began to say to him that he would give him! (Naciketā) additional happiness instead of this third blessing, Naciketā has insisted, 'now explain to me that Brahma-jñāna which will lead to 'śreyas', instead of aspiring for possessing more of the knowledge of sacrificial ritual than was necessary for obtaining preyas. In short, as stated in the last mantra of this Upaniṣad, Naciketā obtained both the Brahma-vidyā (knowledge of the Brahman), and 'yoga-vidhi' (sacrificial ritual), and he was emancipated.

Absolute Self, Param Brahma, Supreme Reality, Atman or Absolute Spirit, vs Nirguṇa & Saguṇa Brahman

According to Tilak, there is unanimity on this matter between the *Gītā* and the Upaniṣads, and all the ideas in the *Gītā* are to be found in the Upaniṣads, in the Upaniṣads, He (Absolute/Brahma) has been considered possessed of qualities (saguṇa).

The *Bhagavadgītā* does not accept the Sāṅkhya dualism of matter and spirit, and the first doctrine of the philosophy of the Absolute Self in the *Gītā*, as also in Vedānta, is that there is at the root of the moveable and immoveable world, a third principle which is all-pervading, imperceptible and imperishable, and which is beyond both matter and spirit. Tilak says that I have repeated here this difference between the Sāṅkhya philosophy and the propositions similar to it in the Gītā. Śaṅkarācārya has stated in the *Vedānta Sūtra-Bhāṣya*, that he is prepared to accept all the propositions of the Sāṅkhya philosophy but not to give up the Advaita theory of the Upaniṣads that there is only one

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fundamental principle in the world, namely, the Parabrahman (Supreme Spirit), which is beyond both Matter and Spirit and from which the entire creation, including matter and spirit, has sprang ...... and the same line of argument applies to the arguments in the *Gītā*'[16].

When the Atman is imprisoned within the body, it is called kṣetrajña (or jivātmā, i.e. personal Self); and when the same Ātman is released from these 'Prakṛti' qualities, that is, from the qualities of Matter or of the body, it is known as the Paramātman (Absolute Self)'. One is likely to think that these two definitions of the 'Paramātman' are different from each other; but really speaking, they are not so. This is because there is only one Paramātman, which is beyond the Mutable and Immutable Cosmos, and also beyond the jīva.

All the forms of the Brahman mentioned above are technically called 'pratīka' (symbols), that is to say, an inferior form of the Brahman adopted for worship, or some sign indicating the Brahman; and when this form is kept before the eyes in the shape of an idol, it becomes a 'pratimā' (icon). But all the Upaniṣads lay down the doctrine that the real form of the Brahman is different from this[17]. The *Bhagavadgītā* does not rest with saying that the superior and true form of the Paramesvara is imperceptible, and that His taking up the form of the perceptible Cosmos is His māyā[18] and 'as a result of moha (ignorance) arising from the qualities of prakṛti, foolish people consider the (imperceptible and quality-less) Atman as the performer of Actions[19]'; the Īśwara does nothing, and people are deceived as a result of ignorance[20]; that is to say, though the imperceptible Atman or the Absolute Īśwara is fundamentally quality-less[21], people as a result of confusion or ignorance foist on Him, qualities like activity etc., and make Him quality full and imperceptible[22].

Path of Renunciation vis-à-vis Path of Action

Tilak lays the uniqueness of his interpretation as Path of Action[23]. He lays the example also from the Upaniṣads. One of the examples has already discussed Naciketā from *Kaṭhopaniṣad* who has asked and

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aspired for the path of preyas to śreyas. Yet another example presented from the *Bṛhadaraṇyakopaniṣad* accepted both the desire-less karma-yoga of Janaka and the Path of abandonment of action followed by Yājñavalkya, as alternative paths; and the author of the *Vedānta-Sūtras* has come to the same conclusion (Ve. Sū, 3. 4. 15). The *Kaṭhopaniṣad* has gone even further than this, and, as I have stated before in the fifth chapter, it says, according to me, that the desire-less karma-yoga is the only proper path of life. The same conclusion is arrived at in the *Chāndogyopaniṣad* (8. 15. 1), and there is a clear statement in it at the end, that 'the Jñānin is who first finishes his course of education at the hands of his preceptor, and thereafter lives in his family and follows the rules of ethics and morality, goes to the sphere of the Brahman and does not return'; and sentences from the *Taittirīya* and the *Śvetāśvatara* Upaniṣads having the same purport have been quoted by me above (*Tai*. 1. 9 and *Śve*. 6. 4).

Wheel of action/karma and doer, Sthitaprajña

Whether a man desires it or not, Tialk says[24] the wheel of action will go on; and, therefore, man must also move round and round with it (Gīta. 3. 33; 18. 60). But, that man, who does not dance as a dependent on Matter like an ignorant person, but keeps his mind steady and pure by control of the organs and performs all Actions, which befall him in the ordinary course of life, as a duty merely, and calmly, and without allowing his mind to become attached, is the true emotionless (virakta) man, the true Steady-in-Mind (Sthitaprajña), and one, who may be said to be truly merged in the Brahman[25].

Notes

1 Views and thoughts presented in the article are of the author's personal and author expresses his thanks and gratitude to all sources to prepare the research material.

2 *Gīta*, 2, 48

3 *Śrī Bhagavadgītā-Rahasya or Karma-Yoga-Śāstra* xlviii Author's Preface

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4 *Gītā Rahasya*, Author's Preface
5 TILAK os *Gītā-Rahasya* xxvi
6 Ibid., Pg. 17
7 Ibid., Pg.490
8 "Vidyā means the path i.e. the form of worship of reaching the Isvara", - Gītā Rahasya, Pg. 283
9 Gita, 3.3
10 *Gītā Rahasya*, Pg. 82
11 *Taittirīyopaniṣad*. 1. 11, 1
12 *Taittirīyopaniṣad*. 2. 1
13 *Bṛhadaraṇyakopaniṣad*. 3. 9. 28
14 Sannyāsaḥ karmayōgaśca niḥśrēyasakarauvabhau. Tayōstu karmasannyāsātkarmayōgō viśiṣyatē. - (*Gītā*, 5.2)
15 *Kaṭhopaniṣad*, 6. 18
16 *Gītā Rahasya* or Karma Yoga Śāstra, Pg. 228
17 *Kenaopaniṣad* 1. 2. 8
18 *Gītā*. 4. 6
19 Ibid, 3. 27-29
20 Ibid, 5. 15
21 Ibid, 13. 31
22 Ibid, 7. 24
23 *Gītā Rahasya* or Karma Yoga Śāstra, Pg. 500-501
24 *Gītā Rahasya* or Karma Yoga Śāstra, Pg.396
25 *Gītā*. 3. 7; 4. 21; 5. 7-9; 18. 11

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तिरुक्कुरल्ग्रन्थे धर्मविचारः

- *L. Sampath kumar*

सारांशः

त्रिवर्गफलोपेते मनुष्यस्य जीवने यदि एकोऽपि पुरुषार्थो न्यूनो भवति तर्हि जीवनं तु नीरसमेव जायते। यद्यपि त्रयोऽपि पुरुषार्थाः मुख्यास्तथापि 'परित्यजेदर्थकामौ यौ स्यातां धर्मवर्जितौ' इत्येव धर्मशास्त्रेषु विहितमस्ति। एतेन धर्मस्य महत्त्वं हस्तामलकवत्स्फुटं परिस्फुरति। इत्थंरीत्या धार्मिकैर्यतिवरैर्महात्मभिरुपदिष्टे ऐहिकपुरुषार्थत्रयेऽर्थकामवन्न भवति धर्मो यतस्स ऐहिकफलानामामुष्मिकस्वर्गफलस्य मोक्षस्य च साधनं भवतीति कारणेन धर्ममहिमानमवतारयति भगवान् तिरुवल्लुवर् महाभागः। यद्यपि 'धर्मस्य तत्त्वं निहितं गुहायाम्' इति महाभारते उद्घोषितमस्ति तथापि बालानां सुलभावगत्यै स्मरति च भगवान् मनुः –

अहिंसा सत्यमक्रोधश्शौचमिद्रियनिग्रहः।
एतं सामासिकं धर्मं चातुर्वर्ण्येऽब्रवीन्मनुः॥

अस्मिन् शोधपत्रे एते गुणाः भगवता तिरुवल्लुवर्-महोदयेन कथं प्रतिपादिताः इति अध्ययनं कुर्मः।

'तमिल्' भाषायां सुप्रसिद्धं श्रेष्ठतमञ्चास्ति तिरुवल्लुवर्-महर्षिणा विरचितं 'तिरुक्कुरल्' नाम सुभाषितग्रन्थरत्नम्। द्रविडसाहित्यभण्डारेऽमूल्यरत्नायमानस्य विश्वविख्यातस्यास्य ग्रन्थस्य रचनाकालः प्रायशः क्रैस्तवद्वितीयशताब्देः परः पञ्चमशताब्देः पूर्वः इति मन्यते[१]। ग्रन्थोऽयं धर्मः अर्थः कामः इति भागत्रयेषु विभक्तः १३३ अधिकारयुक्तश्चास्ति। प्रत्यधिकारं दश पद्यानि (कुरल्) सन्ति। तत्र प्रथमभागे धर्मः प्रधानरूपेण व्याख्यातो वर्तते।

त्रिवर्गफलोपेते मनुष्यस्य जीवने यदि एकोऽपि पुरुषार्थो न्यूनो भवति तर्हि जीवनं तु नीरसमेव जायते। यद्यपि त्रयोऽपि पुरुषार्थाः मुख्यास्तथापि 'परित्यजेदर्थकामौ यौ स्यातां धर्मवर्जितौ'[२] इत्येव धर्मशास्त्रेषु विहितमस्ति। एतेन धर्मस्य महत्त्वं हस्तामलकवत्स्फुटं परिस्फुरति।

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अथ को वा धर्मः? किं तस्य लक्षणम्? इति प्रसङ्गे विद्यन्ते अनेकानि लक्षणानि।

धारणाद्धर्म इत्याहुर्धर्मो धारयते प्रजाः ।
यत्स्याद्धारणसंयुक्तं स धर्म इति निश्चितः ।।[३]

इति कर्णपर्वणि धर्मलक्षणं प्रस्तुतमस्ति। शान्तिपर्वणि धर्मात्मना युधिष्ठिरेण पृच्छ्यमाने उत्तरति धर्मशास्त्रप्रवीणश्शरतल्पगतो भीष्माचार्यः –

ताद्दशोऽयमनुप्रश्नो यत्र धर्मस्सुदुर्लभः ।
दुष्करः प्रतिसङ्ख्यातुं तत्केनात्र व्यवस्यति ।।

प्रभवार्थाय भूतानां धर्मप्रवचनं कृतम् ।
यस्स्यात्प्रभवसंयुक्तस्स धर्म इति निश्चयः ।।[४]

मनुरपि शास्ति –

धर्म एव हतो हन्ति धर्मो रक्षति रक्षितः ।
तस्माद्धर्मो न हन्तव्यो मा नो धर्मो हतोऽवधीत् ।।[५]

इति। मीमांसादर्शनसिद्धान्ते सुविख्यातो भगवान् जैमिनिः स्वाभिप्रायमाविष्करोति- 'स हि निःश्रेयसेन पुरुषं संयुनक्तीति प्रतिजानीमहे। तदभिधीयते'[६] इति।

इत्थंरीत्या धार्मिकैर्यतिवरैर्महात्मभिरुपदिष्टे ऐहिकपुरुषार्थत्रयेऽर्थकामवन्न भवति धर्मो यतस्स ऐहिकफलानामामुष्मिकस्वर्गफलस्य मोक्षस्य च साधनं भवतीति कारणेन धर्ममहिमानमवतारयति भगवान् तिरुवल्लुवर् महाभागः ।

ciṛappīnum celvamum īnum aṛttinūṅgu
ākkam evanŏ uyirkku[७] ?

अर्थात्, धर्म इह लोके विद्यमानानां समस्तसम्पदां तथा परलोकसम्पदो मुक्तेरपि प्रापकसाधनं भवति। अतस्ताद्दशाद्धर्माद्धिततरं साधनं किमपि नास्तीति।

यद्यपि 'धर्मस्य तत्त्वं निहितं गुहायाम्'[८] इति महाभारते उद्घोषितमस्ति तथापि बालानां सुलभावगत्यै स्मरति च भगवान् मनुः –

अहिंसा सत्यमक्रोधश्शौचमिद्रियनिग्रहः ।
एतं सामासिकं धर्मं चातुर्वर्ण्येऽब्रवीन्मनुः ।।[९]

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आस्मिन् शोधपत्रे एते गुणाः भगवता तिरुवल्लुवर् महोदयेन कथं प्रतिपादिताः इति अध्ययनं कुर्मः। तत्र आद्या –

१ अहिंसा –

अन्यसत्त्वेषु क्रूरता न भवेत्। अखिलेष्वपि प्राणिगणेषु कारुण्यभावेन व्यवहार एव अहिंसा भवति। अहिंसाया विषये तिरुवल्लुवर् महाभागस्य कथनमस्ति –

valiyār mun tannai ninaikka tān tannin
meliyār mĕl cellumiṭattu.[१०]

यदा कश्चित् कश्चन दुर्बलं बाधितुं प्रयतते तदा स नरः क्षणमेकं चिन्तयेत् यत् स्वस्माद्बलीयसस्समक्षं स्वस्य स्थितिः कथं भवेदिति। कविः अग्रे कथयति –

ciṛappīnum celvam peṛinum piṛarkkinnā
ceyyāmai mācaṛṛār kŏḷ.[११]

परेषां हिंसया यद्धनं लभते तन्नैव सुखावहं भवति।

kaṛuttinnā ceyta akkaṇṇum maṛuttinnā
ceyyāmai mācaṛṛār kŏḷ.[१२]

स एव साधुः जितक्रोधश्च कथ्यते यः अपकारिष्वपि जनेषु अहिंसामार्गमाचरति।

innā ceytārai oṛuttal avar nāṇa
nannayam ceytu viṭal.[१३]

अपि कश्चिदपराधी जनः दण्डयितव्यश्चेत् तस्मै उपकार एव करणीयो येन स लज्जावनतमुखो भूत्वा सीदति। एतदतिरिच्य दण्डो नास्ति।

अनन्तरं कविः सावधानं ददाति –

piṛarkkinnā muṛpakal ceyyin tamakkinnā
piṛpakal tāme varum.[१४]

परेभ्यः पूर्वाह्णे अहितम् आचरितं तर्हि अपराह्णे तस्य फलं स्वयमेवापतिष्यति।

nŏyellām nŏy ceytār melavām nŏy ceyyār
nŏyinmai veṇṭupavar.[१५]

हिंसा तस्यैव भवेत् यः परेषां हिंसां करोति। यः हिंसां पीडां वा नेच्छति स परेभ्यो हिंसां नैव कुर्यात्।

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aṛavinai yātenil kollāmai kōṛal
piṛavinai ellām tarum.[१६]

अहिंसा एकैव सुखावहा। हिंसा सर्वविधपापानां भूमिः भवति।

onṛāka nallatu kollāmai maṟṟatan
pinsārap poyyāmai nanṟu.[१७]

अहिंसैव प्रथमः परमश्च धर्मो भवति। इत्येवंरीत्या तिरुवल्लुवर् महाकविः अहिंसायाः महिमानं प्रकटयति।

२ सत्यम् –

सत्यमेव हि वेदानां मौलिकं तत्त्वमस्ति। महाभारते चोक्तमस्ति –

सत्यस्य वचनं साधु न सत्याद्विद्यते परम्।
सत्येन विधृतं सर्वं सर्वं सत्ये प्रतिष्ठितम्॥[१८]

सत्यमेव जयते नानृतमिति मुण्डकोपनिषदि च निर्दिष्टमस्ति। तिरुवल्लुवर् महर्षेः अभिप्रायस्त्वेवं विद्यते – यया वाचा न कस्यापि हानिर्भवेत् सैव सत्यवाग्भवति।

vāymai enappaṭuvatu yātenin yātonṛum
tīmai ilāta solal.[१९]

अत्र सत्यं ब्रूयात्प्रियं ब्रूयान्नब्रूयात् सत्यमप्रियम् इति सुभाषितं मनसि ध्येयम्।

uḷḷattāl poyyātu oẓukin ulakattār
uḷḷattuḷ ellām uḷan.[२०]

यस्य मनसि वाचि कर्मणि वा असत्यं न वसति स एव जनः महान् भूत्वा सर्वेषां मनस्सु निवत्स्यति।

poyyāmai anna pugaẓillai eyyāmai
ellā aṛamum tarum.[२१]

यस्य जीवने असत्यस्य स्थानमेव नास्ति तेन महत्मना सदृशो यशस्वी सुदुर्लभ एव।

puṛntūymai nīrān amaiyum akanṭūymai
vāymaiyāl kāṇappaṭum.[२२]

बाह्यशुद्धिस्स्नानेन भवति। एवमन्तश्शुद्धिस्सत्यवचनेनैव साध्या। अन्ते तिरुवल्लुवर महाकविः प्रमाणं करोति -

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yām meyyākkaṇṭvaṟṟuḷ illai enaittonṟum
vāymaiyin nalla piṟa.[२३]

'यावन्ति तत्त्वानि जानामि तावत्सु सत्यसमानं तत्त्वं नैव विद्यते' इति।

३ अक्रोधः –

जगद्गुरुः श्रीकृष्णः भगवद्गीतायामेवं क्रोधस्य विषये निर्दिष्टवानस्ति –

त्रिविधं नरकस्येदं द्वारं नाशनमात्मनः।
कामः क्रोधस्तथा लोभस्तस्मादेतत्त्रयं त्यजेत्॥[२४]

क्रोध एव मानसिकपीडाया मूलकारणमिति विष्णुपुराणे चोक्तमस्ति। नास्ति क्रोधसमो रिपुः इति हि शास्त्रवचनम्।

द्रविडदेशीयक्रान्तिकविः कथयति –

kāmam vekuli mayakkam ivai mūnṟan
nāmam keṭakkeṭum nŏy.[२५]

कामस्य क्रोधस्य तथा मोहस्य च त्रयाणामपि नाशेन सर्वदुःखानां संक्षयो भवति।

maṟattal vekuliyai yār māṭṭum tīya
piṟattal atanāl varum.[२६]

कस्मै अपि निजं क्रोधं न प्रकटयेत्। यतः क्रोधो हि सर्वेषामनिष्टानां जन्मदाता भवति।

nakaiyum uvakaiyum kollum cinattin
pakaiyum uḷavŏ piṟa.[२७]

क्रोधो मुखशोभां हृदानन्दं च विहन्ति। अतस्तस्मात् क्रोधादपि महत्तरश्शत्रुः को भवितुमर्हति इति कविः पृच्छति।

tannai tān kākkin cinam kākka kāvākkāl
tannaiyĕ kollum cinam.[२८]

य आत्मनः कष्टं न वाञ्छति स क्रोधस्य निग्रहं कुर्यात्। नो चेत् क्रोध आत्मानमेव हन्ति।

cinam ennum sĕrntāraikkolli inam ennum
ĕmappunaiyaiccuṭum.[२९]

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क्रोधो नाम वह्निः न मात्रं स्वाश्रितान् मानवान् दहति, अपि तु बन्धुवर्गानपि भस्मसात्कुरुते।

ulḷiyatellām uṭan eytum ulḷattāl
ulḷān vekuli enin.[३०]

यो नापि मनसि क्रोधस्यावकाशं ददाति तस्य सर्वाः कामनाः प्रपूरिता भवन्ति इति कविः सान्त्वयति।

४ शौचम् –

मनःपूतं समाचरेदिति शास्त्रवचनम्। वल्लुवर् महाभागोऽपि कथयति -

manattukkaṇ mācilan ātal anaittaṛan
ākula nīra piṛa.[३१]

मनोमालिन्यरहितत्वं परमो धर्म इति प्रकीर्तितः। अन्यानि यान्याचारानुष्ठानानि सन्ति तानि सर्वाणि केवलमाडम्बराणि भवन्ति।

īnṛāḷ paci kāṇpān āyinum ceyyaṛka
cānṛŏr paẓikkum vinai.[३२]

स्वजनन्यां क्षुधार्तायामपि न कश्चित् साधुजनगर्हितं कर्म कुर्यादिति शुचेरावश्यकं सूचयित्वा, अन्तिमं गुणं विवृणोति।

५ इन्द्रियनिग्रहः –

इन्द्रियनिग्रहस्य मुख्यत्वं प्रदर्शयन् भगवान् श्रीकृष्णः गीतायामुपदिशति –

इन्द्रियाणां हि चरतां यन्मनोऽनुविधीयते।
तदस्य हरति प्रज्ञां वायुर्नावमिवाम्भसि ॥[३३]

अतः इन्द्रियनिग्रहविषये तिरुवल्लुवर् महायशाः महत्प्राधान्यं प्रकटयति।

orumaiyuḷ āmai pŏl aintaṭakkal āṛṛin
eẓumaiyum ĕmāpputaittu.[३४]

यो नरो लोके पञ्चापीन्द्रियाणि कूर्मवत् संनियच्छति तस्य सप्तजन्महितं भविष्यति। इदं कुरल् पद्यं 'यदा संहरते चायं कूर्मोऽङ्गानीव सर्वशः' इति गीतावचनेन उपमातुं शक्यम्।

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yā kāvārāyinum nā kākka kāvākkāl
cokāppar colliẓukkuppaṭṭu.[३५]

जिह्वानिग्रहः अतिमुख्यः। यस्य जिह्वानियन्त्रणं नास्ति स महच्छोकं प्राप्य दुःखिष्यति।

piṛan mani nŏkkāda pĕrāṇmai cānṛŏrkku
aṛan onṛŏ ānṛa oẓukku.[३६]

परदार-अदर्शनं नाम महापौरुषं सतां धर्मः श्रेष्ठाचारश्च।

एवं तिरुक्कुरल् ग्रन्थस्य गभीराध्ययनेन एको विषयस्स्फुटो भवति यत् तिरुवल्लुवर् महाभागः त्रिविधपुरुषार्थमध्ये धर्मायैव विशिष्टं स्थानमददादिति। संक्षेपेण तिरुवल्लुवर् महाकवेः धर्मविचारविषये वक्तव्यञ्चेत् – धर्म एवास्य जगतः प्रवर्तकः। धर्मेण मनोमालिन्यं सर्वमपगच्छति। धर्म एव सर्व उत्तमगुणास्सन्निहिता वर्तन्ते। तस्माद्धर्म एव प्रथमः प्रधानः परमश्च पुरुषार्थ इत्यलमतिपल्लवितेन।

Notes

१ Varadajan, Mu. 1988. A History of Tamil literature, Sahitya Academi, New Delhi.
२ मनुस्मृतिः, २-२२४
३ महाभारतम्, कर्ण° ६९-५८
४ तदेव, शान्ति° १०९-९
५ मनुस्मृतिः, ६-११-१५
६ जैमिनिः, सू २
७ तिरुक्कुरल् ३१
८ महा°, वन° ३१३-११७
९ मनु° १०-६३
१० तिरु° २५०
११ तदेव ३११
१२ तदेव ३१२
१३ तदेव ३१४
१४ तदेव ३१९
१५ तदेव ३२०
१६ तदेव ३२१
१७ तदेव ३२३
१८ महा°, शान्ति° २४९
१९ तिरु° २९१
२० तदेव २९४
२१ तदेव २९६
२२ तदेव २९८
२३ तदेव ३००
२४ भगवद्गीता १६-२१
२५ तिरु° ३६०
२६ तदेव ३०३
२७ तदेव ३०४
२८ तदेव ३०५
२९ तदेव ३०६
३० तदेव ३०९
३१ तदेव ३४
३२ तदेव ६५६
३३ भगवद्गीता २-६७
३४ तिरु° १२६
३५ तदेव १२७
३६ तदेव १४८

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हेतौ – इति सूत्रविचारः

- जगदीशभट्टः

महर्षिः पाणिनिः स्वरचितायामष्टाध्यायां प्रथमाध्यायस्य चतुर्थे पादे कारके (१.४.०२३) इत्यधिकारे कारकसञ्ज्ञाः अवोचत्। ततः द्वितीयाध्याये तृतीयपादे अनभिहिते (२.३.००१) इत्यधिकारे विभक्तीः विधत्ते। तासु विभक्तिषु कारकविभक्तिः उपपदविभक्तिः इति द्विधा दृश्यते। तत्र उपपदविभक्तौ हेतौ (२.३.०२३) इति तृतीयाविभक्तिविधायकम् अन्यतमं सूत्रम्। हेत्वर्थे तृतीयाविभक्तिः भवति इति सूत्रार्थः।

हेतुशब्दः अष्टाध्याय्यां बहुषु स्थलेषु दृश्यते। भीस्म्योर्हेतुभये (१.३.०६८), अत्र हेतुः प्रयोजककर्ता। तत्प्रयोजको हेतुश्च (१.४.०५५), अत्र स्वतन्त्रकर्तुः यः प्रयोजकः तस्य हेतुः इति सञ्ज्ञा विधीयते। षष्ठी हेतुप्रयोगे (२.३.०२६), हेतुशब्दप्रयोगे षष्ठी भवति। हेतुमति च (३.१.०२६), अत्रापि सञ्ज्ञाद्यर्थः एव उक्तः। कृञो हेतुताच्छील्यानुलोम्येषु (३.२.०२०), अत्र हेतुशब्दस्य करणमित्यर्थः। लक्षणहेत्वोः क्रियायाः (३.२.१२६), अत्र हेतुः फलं कारणं च। हेतुहेतुमतोर्लिङ् (३.३.१५६) अत्रापि हेतुः कारणम्, हेतुमनुष्येभ्योऽन्यतरस्यां रूप्यः (४.३.०८१) अत्रापि हेतुः कारणम्, था हेतौ च च्छन्दसि (५.३.०२६) अत्रापि हेतुः कारणम्, बिभेतेर्हेतुभये (६.१.०५६) हेतुरिह स्वतन्त्रस्य प्रयोजकः, भियो हेतुभये षुक् (७.३.०४०) हेतुरिहापि स्वतन्त्रस्य प्रयोजकः। इत्येवम् एकादशसु सूत्रेषु हेतुशब्दः वर्तते।

सूत्रेऽस्मिन् हेतुशब्दः कारणपर्यायो लौकिक एव विवक्षितः। न तु तत्प्रयोजको हेतुश्च (१.४.०५५) इति सूत्रविहितः कृत्रिमः हेतुः। तस्य चकारेण कर्तृसञ्ज्ञाया अपि सत्त्वेन कर्तृतृतीया एव सिध्यति। हेतुरपि करणमेव खलु अतः कर्तृकरणोस्तृतीया इत्यनेन तृतीया सिध्यति इति न च वाच्यम्। हेतुकरणयोर्भेदसत्त्वात्। तथा हि – द्रव्यगुणक्रियासाधारणं निर्व्यापारसाधारणं च हेतुत्वम्। द्रव्यं गुणं क्रियां च प्रति यज्जनकं तत्र सर्वत्र विद्यमानं हेतुत्वम्। तथा निर्व्यापारसाधारणं द्वारीभूतव्यापारवति तद्रहिते च विद्यमानमित्यर्थः। एवञ्च द्रव्यगुणक्रियान्यतमनिरूपितं निर्व्यापारसव्यापारवृत्ति च जनकत्वं हेतुत्वम् इति फलितम्।

योग्यतामात्रप्रयुक्तोऽनाश्रितव्यापारोऽर्थो द्रव्यगुणक्रियाविषयो हेतुः। करणं तु व्यापारनियतं क्रियामात्रविषयं चेति भेदः। तदुक्तं वाक्यपदीये -

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द्रव्यादिविषयो हेतुः कारकं नियतक्रियम् ।[1] इति ।

अनाश्रिते तु व्यापारे निमित्तं हेतुरिष्यते ।[2] इति च ।

हेतुहेतुमद्भावः तृतीयार्थः । उदाहरणम् - दण्डेन घटः इति । अत्र दण्डनिष्ठहेतुतानिरूपितहेतुमत्वाश्रयो घटः इति बोधः ।

करणसञ्ज्ञायां सत्यां क्रियामात्रजनकत्वं व्यापारनियतत्वञ्च भवति । परन्तु हेतौ तावत् द्रव्यं प्रति हेतुत्वमस्ति । व्यापारस्तु क्वाचित्कः । क्वचिद्वर्तते क्वचिच्च न । दण्डेन घटः इत्यत्र द्रव्यरूपहेतुत्वं भ्रमणरूपव्यापारश्चास्ति । पुण्येन दृष्टो हरिः इत्यत्र हेतुरस्ति व्यापारो नास्ति । क्रियान्वयित्वं कारकत्वम् अथवा क्रियाजनकत्वं कारकत्वम् इति वैय्याकरणानां सिद्धान्तः । अतः क्रियावाचकशब्दप्रयोगे एव कारकविभक्तयः इति केचन आमनन्ति । तथा न नियमः । तथा हि – स्वमात्रवाचकपदानुपात्तावपि क्रिया कारकविभक्तौ प्रयोजिका भवति । उदाहरणम् – अलं श्रमेण । अत्र अलं शब्दः निषेधार्थकः । साध्यक्रियावाचकं पदं नास्ति । परं तु अर्थः गम्यते श्रमकरणकसाधनकर्मभावः इति । शतेन शतेन वत्सान् पाययति पयः इत्यत्र परिच्छेदक्रियां प्रति श्रमः करणम् ।

क्वचित्फलमपि हेतुः । अध्ययनेन वसति इत्यत्र अध्ययनहेतुको वासः इत्यर्थः । ज्ञानरूपं फलं मम भविष्यतीति बुद्धिस्थीकृत्य वासे प्रवर्तते । अतः अध्ययनं ज्ञानद्वारा वासे हेतुः । भिक्षया वासः इत्यत्र भिक्षाहेतुको वासः इत्यर्थः । बुभुक्षानिवृत्तिरूपं फलं मे भविष्यतीति बुद्धिस्थीकृत्य ततः वासे प्रवर्तते । अतः भिक्षा ज्ञानद्वारा वासे हेतुः । एवं घटं करोति इत्यत्र बुद्धिस्थघटस्यैव क्रियाजनकत्वम् । अन्नं कुरु इत्यत्र यद्यन्नं, न तत् पक्तव्यम् । यदि पक्तव्यं, न तदन्नम् । अतोऽत्र भाविसञ्ज्ञा वक्तव्या । यस्मिन् कृते घटः इति सञ्ज्ञा भवति । तत्कुरु । यस्मिन् कृते अन्नम् इति सञ्ज्ञा भवति तत्कुरु इत्यर्थः ।[3]

क्रियान्वयि कारकम्, अथवा क्रियाजनकं कारकम् इति कारकशब्दस्य अन्वर्थसञ्ज्ञाश्रयेण क्रियासाधकस्य साधनत्वेऽभिहिते हेतुरपि क्रियासाधक इति हेतोरपि करणत्वात् कर्तृकरणयोस्तृतीया (२.३.१८) इति सूत्रेणैव तृतीया विभक्तिः सिध्यति । तत् किमर्थं हेताविति पुनर्विधानमित्याशङ्क्य हेतोः साधनाद्व्यतिरेकं दर्शयति वाक्यपदीये -

अनाश्रिते तु व्यापारे निमित्तं हेतुरिष्यते ।

आश्रितावधिभावं तु लक्षणे लक्षणं विदुः ॥[4] इति ।

व्यापारमाश्रित्य क्रियायां निमित्तं साधनम् । व्यापारमनाश्रित्य सम्बन्धमात्रेण क्रियायां निमित्तं तु यः स हेतुः इष्यते । तत्र आद्यस्य साधनस्य उदाहरणम् – बाणेन हतः इति । अत्र

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हननक्रियायां बाणस्य व्यापारः शरीरभेदनादिः। द्वीतीयस्य हेतोः उदाहरणम् – अध्ययनेन वसति इति। अत्राध्ययनं वासक्रियायां सम्बन्धमात्रेण फलत्वेन हेतुः।

अयं भावः – व्यापारं विना योग्यतामात्रेण विवक्षितार्थसिद्धौ नमित्तत्वेन यः आश्रीयते सः हेतुः। यथा – दण्डेन घटः इति। तदेव अग्रिमश्लोकेन उच्यते - द्रव्यादिविषयो हेतुः कारकं नियतक्रियम्[5] इति।

स चाकारकविभक्तेः शेषलक्षणायाः सम्बन्धार्थकषष्ठ्याः बाधिका या तृतीयाविभक्तिः तस्याः विषयः। तद्यथा - अध्ययनेन वसतीति। अत्र अध्ययनं वासं प्रति फलतया हेतुः, वासो हेतुमान्। तयोः सम्बन्धे हेतुहेतुमद्भावरूपे शेषषष्ठ्यां प्राप्तायां हेतौ (२.३.२३) तृतीया।

अनुर्लक्षणे (१.४.८४) इति सूत्रे हेतुः लक्षणशब्देन उक्तः। अतः हेतुलक्षणयोः अभेदः इति सम्भाव्यते। तम् अभेदं कारिकायां निराकरोति। तथा हि - अनुर्लक्षणे (१.४.८४) इति सूत्रे लक्षणे = लक्ष्यमाणवस्तुप्रकाशने भावसाधनः। लक्षणं विदुः' इत्यत्र तु करणसाधनः। लक्षणे यद् आश्रितावधिभावम्,' = आश्रितोऽवधिभावो मर्यादारूपं यत्र तल्लक्ष्यतेऽनेनेति लक्षणं ज्ञापकं विदुः जानन्ति तज्ज्ञाः। यत्र वस्तुतः हेतुत्त्वसत्त्वेऽपि अवधिभावः प्रज्ञायते तत् लक्षणम् एव, न तु हेतुः। अत एव हेतोः लक्षणस्य विशेषावधिद्योतकः अत्र श्लोके तुशब्दः प्रयुक्तः।

अन्यच्च –

हेतुहेतुमतोर्योगपरिच्छेदेऽनुना कृते।
आरम्भाद् बाध्यते प्राप्ता तृतीया हेतुलक्षणा ॥[6] इति।

अयं भावः – हेतुहेतुमद्भावरूपस्य सम्बन्धस्य अनुना निश्चये कृते सति प्राप्ता हेतुत्वहेतुका तृतीया अनुर्लक्षणे (१.४.८४) इति सूत्रारम्भसामर्थ्यात् बाध्यते – इति।

तदित्थं हेतुलक्षणयोरवान्तरभेदे सत्यपि अनुर्लक्षणे (१.४.८४) इति सूत्रे हेतुरेव लक्षणत्वव्यापकत्वं कथयितुं लक्षणतयोपात्तः। तथा हि - लक्षणहेत्वोः क्रियायाः (३.२.१२६) इति सूत्रे लक्षणाद्भेदेन जनकत्वविवक्षया हेतुरुपात्तः। तदेवं निमित्तसामान्यं त्रिधा विभक्तम्-कर्तृत्वकरणत्वादिलक्षणस्वरूपभेदेन क्रियाजनकं कारकम्, सामान्येन = द्रव्यादिसाधारण्येन कार्यं प्रति योग्यत्वेन वा जनको हेतुः, ज्ञापकं लक्षणम् – इति ॥

एवं निमित्तसामान्यस्य त्रिधा विभागेन हेतुकारकयोः जनकत्वसाम्यम् आगतम्। तथाहि हेतुकारकयोः विषयभेदात् भेदं प्रदर्शयति –

द्रव्यादिविषयो हेतुः कारकं नियतक्रियम्।[7] इति।

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द्रव्यादिः = द्रव्यं गुणः क्रिया इति, विषयः = कार्यम्। द्रव्यादिः विषयः यस्य असौ हेतुः इष्यते। तद्यथा – बीजेन अङ्कुरः, धनेन कुलम्- इत्यत्र द्रव्यरूपं कार्यम्। कन्यया शोकः, विद्यया यशः, शिल्पाभ्यासेन नैपुण्यम् – इत्यत्र गुणरूपं कार्यम्। अग्निना पाकः – इत्यत्र क्रियारूपं कार्यम्। क्रियासाधने नियतं तु = धात्वर्थक्रियामात्रं तु निमित्तकारणरूपं कारकम्। तत्र हि क्रियैव कार्यत्वेन विषयभूता नियता, व्यापाराविष्टत्वं च करणत्वरूपं कारकस्य स्वरूपविशेषः। स्पष्टमिदं सर्वं वाक्यपदीयस्य प्रकाशव्याख्याने तथा अम्बाकर्त्रीव्याख्याने च[8]।

महाभाष्यम् -

निमित्तकारणहेतुषु सर्वासां प्रायदर्शनम् –

निमित्तकारणहेतुषु सर्वाः प्रायेण दृश्यन्त इति वक्तव्यम्। किं निमित्तं वसति। केन निमित्तेन वसति। कस्मै निमित्ताय वसति। कस्मान्निमित्ताद्वसति। कस्य निमित्तस्य वसति। कस्मिन्निमित्ते वसति। किं कारणं वसति। केन कारणेन वसति। कस्मै कारणाय वसति। कस्मात्कारणाद्वसति। कस्य कारणस्य वसति। कस्मिन्कारणे वसति। को हेतुर्वसति। किं हेतुं वसति। केन हेतुना वसति। कस्मै हेतवे वसति। कस्माद्धेतोर्वसति। कस्य हेतोर्वसति। कस्मिन्हेतौ वसति–[9] इति।

प्रदीपः –

योग्यतामात्रयुक्तोऽनाश्रितव्यापारोऽर्थो द्रव्यगुणक्रियाविषयो हेतुः। निमित्तेति। असर्वनाम्नोऽपि विधानार्थमत्र सूत्र इदं पठितं न तु सर्वनाम्नस्तृतीया चेत्यत्र। तत्र प्रायग्रहणात् असर्वनाम्नः प्रथमाद्वितीये न भवतोऽन्यास्तु यथादर्शनं भवन्ति। पर्यायोपादानं केचित् पर्यायान्तरनिर्वृत्त्यर्थ मिच्छन्ति। अन्ये तूपलक्षणार्थमिच्छन्तः प्रयोजनादिप्रयोगेऽप्येतद्विभक्तिविधानं मन्यन्ते-[10] इति।

उद्योतः –

व्यापारानाविष्टत्वे द्रव्यगुणक्रियाविषयत्वे च हेतुर्योग्यतामात्रयुक्त इति। व्यापाराविष्टं क्रियामात्र-विषयं च करणं, व्यापारावेशे च क्रियाविषयत्वमेव फलोपधानमेवेति ततो भेदः इति भावः। न त्विति। वृत्तिकारवदिति भावः। अन्ये त्विति मतेऽनुग्राहकाभावोऽरुचिबीजम् – [11]इति।

काशिका –

फलसाधनयोग्यः पदार्थो लोके हेतुरुच्यते। तद्वाचिनस्तृतीयाविभक्तिर्भवति। धनेन कुलम्। कन्यया शोकः। विद्यया यशः –[12] इति।

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सिद्धान्तकौमुदी –

हेत्वर्थे तृतीया स्यात्। द्रव्यादिसाधारणं निर्व्यापारसाधारणं च हेतुत्वम्। करणत्वं तु क्रियामात्रविषयं व्यापारनियतं च। दण्डेन घटः। पुण्येन दृष्टो हरिः। फलमपीह हेतुः। अध्ययनेन वसति। गम्यमानापि क्रिया कारकविभक्तौ प्रयोजिका। अलं श्रमेण। साध्यं नास्तीत्यर्थः। साधनक्रियां प्रति श्रमः करणम्। शतेन शतेन वत्सान्पाययति पयः। शतेन परिच्छिद्येत्यर्थः[13] इति।

बालमनोरमा –

हेत्वर्थे इति। हेतुरिह कारणपर्यायो लौकिक एव विवक्षितो, नतु तत्प्रयोजको हेतुश्चे'ति कृत्रिमः, तस्य चकारेण कर्तृसंज्ञाया अपि सत्त्वेन कर्तृतृतीययैव सिद्धेः। ननु हेतोरपि करणत्वादेव तृतीया सिद्धेत्याशङ्क्य हेतुत्वकरणत्वयोर्भेदमाह – द्रव्यादिसाधारणमिति। आदिना गुणक्रियासङ्ग्रहः। द्रव्यं गुणं क्रियां च प्रति यज्जनकं, तत्र सर्वत्र विद्यमानमित्यर्थः। निर्व्यापारसाधारणं चेति। द्वारीभूतव्यापारवति तद्रहिते च विद्यमानं चेत्यर्थः। एवं च द्रव्यगुणक्रियात्मककार्यत्रयनिरूपितं निर्व्यापारसव्यापारवृत्ति च यत्तद्धेतुत्वमिति फलति। करणत्वं त्विति। क्रियाजनकमात्रवृत्ति व्यापारवद्वृत्ति च यत्तदेव करणत्वमित्यर्थः। एवं च हेतुत्वकरणत्वयोर्भेदादन्यतरेण अन्यतरस्य नान्यथासिद्धिरिति भावः। तत्र द्रव्यं प्रति हेतुमुदाहरति- दण्डेन घट इति। दण्डहेतुको घट इत्यर्थः। दण्डे व्यापारसत्त्वेऽपि क्रियाजनकत्वाऽभावान्न करणत्वमिति भावः। क्रियां प्रति हेतुमुदाहरति- पुण्येन दृष्टो हरिरिति। यागादिना स्वर्गादिफले जननीये यदवान्तरव्यापारभूतमपूर्वं तत् पुण्यमित्युच्यते। तस्य हरिदर्शनजनकत्वेऽपि निर्व्यापारत्वान्न करणत्वमिति भावः। गुणं प्रति हेतुत्वे तु पुण्येन ब्राह्मवर्चसम् इत्याद्युदाहार्यम्। नन्वध्ययनेन वसतीत्यत्र कथं तृतीया, अध्ययनस्य गुरुकुलवासं प्रति हेतुत्वाऽभावात्, प्रत्युत अध्ययनस्य वाससाध्यत्वादित्यत आह– फलमपीह हेतुरिति। अध्ययनं यद्यपि वासफलं तथापि वासं प्रति हेतुरपि भवति, इष्टसाधनताज्ञानस्य प्रवृत्तिहेतुतया अध्ययनस्य फलस्य स्वज्ञानद्वारा वासजनकत्वात्। यदा त्वध्ययने फले एतादृशं हेतुत्वमविवक्ष्य अध्ययनार्थमेव वासो विवक्ष्यते, तदा चतुर्थ्येव भवति- अध्ययनाय वसतीति। एतच्च प्रकृतसूत्रे कैयटे स्पष्टम्[14] – इति।

तत्त्वबोधिनी –

हेतुश्चे'ति कृत्रिमः। तस्य चकारेण कर्तृसञ्ज्ञाविधानात्कर्तृत्वादेव तृतीयासिद्धेरत आह – हेत्वर्थे इत्यादि। ननु लौकिकहेतोरपि करणत्वादेव तृतीयासिद्धौ किमनेनेत्याशङ्क्य हेतुत्वकरणत्वयोर्भेदमाह – द्रव्यादीति। आदि'शब्देन गुणक्रिये ग्राह्ये। द्रव्यगुणक्रियानिरूपितं

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निर्व्यापारसव्यापारवृत्ति च यत्तद्धेतुत्वमित्यर्थः। करणत्वं त्विति। क्रियामात्रनिरूपितं व्यापारवद्वृत्ति च यत्तत्करणमित्यर्थः। एवं च हेतुत्वकरणत्वयोर्भेदादन्यतरेणान्यस्यान्यथासिद्धिर्न शङ्क्येति भावः। उक्तं च – द्रव्यादिविषयो हेतुः कारकं नियतक्रियम्। अनाश्रिते तु व्यापारे निमित्तं हेतुरिष्यते'इति। द्रव्यविषये हेतुत्वमुदाहरति–दण्डेन घट इति। दण्डहेतुको घट इत्यर्थः। अत्र हि व्यापारोऽस्तु वा, मा वा, साक्षात्क्रियान्वयित्वाऽभावात्करणत्वं नास्तीति भावः। क्रियाविषये उदाहरणमाह– पुण्येन दृष्ट इति। पुण्यशब्देनेह परमाऽपूर्वमुच्यते, तस्य च हरिदर्शनरूपक्रियान्वयित्वसम्भवेऽपि व्यापारवत्त्वाऽभावन्न करणत्वमिति भावः। यदा तु यागादिकमेव पुण्यशब्देन विवक्ष्यते, तदा तस्य व्यापारवत्त्वमस्त्येवेति कर्तृकरणयोस्तृतीया (२.३.१८) इत्यनेनैव तृतीया सिद्धा। गुणविषये तु पुण्येन गौरवर्ण' इत्याद्युदाहार्यम्। जटाभिस्तापस' इत्यादौ तु लक्ष्यलक्षणभावविवक्षायां हेतुत्वाऽविवक्षणादनेनाऽप्राप्ता तृतीयेति इत्थम्भूतलक्षणे' (२.३.२१) इत्यारब्धमित्याहुः – [15]इति।

उपसंहारः –

एवंरीत्या बहुषु ग्रन्थेषु हेतौ (२.३.०२३) इति सूत्रे हेतुरित्युक्ते कारणपर्यायो लौकिक इति स्पष्टं ज्ञायते। हेतुः करणे नान्तर्भवति इत्युक्त्वा हेतुकरणयोर्भेदः बहुत्र प्रदर्शितः। हेतुलक्षणयोर्भेदः अपि निरूपितः। फलसाधनयोग्यः पदार्थो लोके हेतुरुच्यते, स एव हेतुः अत्र सूत्रे ग्राह्यः इति विचारः सर्वत्र स्पष्टीकृतः। योग्यतामात्रयुक्तोऽनाश्रितव्यापारोऽर्थो द्रव्यगुणक्रियाविषयो हेतुः इति सर्वेषां ग्रन्थानामाशयः। हेतुहेतुमद्भावसम्बन्धः अत्र स्वीक्रियते। इति शम्॥

पादटिप्पणी

1. वा.प.३.७.२५
2. वा.प.३.७.२४
3. इदं सर्वं सीतारामशास्त्रिविरचिते पाणिनीयव्याकरणे सुबर्थनिर्णयः इति ग्रन्थे स्पष्टम्।
4. वा.प.३.७.२४
5. वा.प.३.७.२५
6. वा.प.२.२०३
7. वा.प.३.७.२५
8. वा.प.३.७.२४,२५
9. म.भा. २.३.०२३
10. म.भा.प्र. २.३.०२३
11. म.भा.उ. २.३.०२३
12. काशिका. २.३.०२३
13. सि.कौ. २.३.०२३
14. सि.कौ.बा. २.३.०२३
15. सि.कौ.त.बो २.३.०२३

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प्राणायामवैशिष्ट्यम्

- J. Srinivas

प्राणायामशब्दव्युत्पत्तिः -

'प्र' इत्युपसर्गपूर्वकात् 'अन – प्राणने' इत्यस्मात् करणे घञन्तात् धातोः निष्पन्नः शब्दः 'प्राण' इति। जीवनसाधनमिति तदर्थः। 'यम – उपरमे' इत्यस्मात् आङ्पूर्वकात् धातोः निष्पन्नः 'आयाम'शब्दः निरोधार्थकः। आभ्यां शब्दाभ्यां समस्तमिदं पदं 'प्राणायाम' इति। 'प्राणस्य आयामः' इति व्युत्पत्त्या प्राणानां निरोधः इति प्राणायामशब्दार्थः अवगम्यते। 'प्राणः आयम्यते अनेन' इति व्युत्पत्त्या तु प्राणानां निरोधसाधनं प्राणायामः इत्यवगम्यते। अथ को वा अयं प्राणः यस्य आयामः बहुत्र श्रूयते। किं वा अस्य स्वरूपमिति अत्र विचार्यते।

प्राणस्वरूपनिर्णयः -

"यः प्राणः स वायुः"[1] इत्यादि श्रुत्या वायुरेव प्राण इत्यवगम्यते। सांख्यकारिकासु तु "सामान्या करणवृत्तिः प्राणाद्या वायवः पञ्च"[2] इति सर्वेषां इन्द्रियाणां व्यापारः प्राण इत्यवगम्यते। इत्थं विप्रतिपत्तौ सत्यां भवति सन्देहः "किं वायुरूपः उत क्रियारूपः प्राण" इति। एवं सन्देहे बादरायणाचार्याः ब्रह्मसूत्रेषु 'न वायुक्रिये पृथगुपदेशात्'[3] इति सूत्रेण प्राणः न वायुरूपः नापि क्रियारूपः इत्यूचुः। तर्हि किंरूपः प्राण इत्याशङ्कायां भगवता भाष्यकारेण आदिशङ्कराचार्येण "वायुरेव अध्यात्मं आपन्नपञ्चव्यूहः विशेषात्मना अवतिष्ठमानः प्राणो नाम भण्यते न तत्त्वान्तरं नापि वायुमात्रम्"[4] इति शरीरस्यान्तःसञ्चारी वायुरेव प्राणः इति स्पष्टयाञ्चक्रे। तथा च न वाय्वपेक्षया अत्यन्तं भिन्नः नापि केवल वायुरूपः प्रणः, अपि तु शरीरस्यान्तः जीवस्य स्थितिकारणीभूतः वायुविशेषः प्राण इत्यवगम्यते। अयमेव प्राणः शरीरस्यान्तः भिन्नस्थानवर्ती भिन्नव्यापारविशिष्टश्च सन् प्राण-अपान-व्यान-उदान-समानरूपाणि नामानि बिभर्ति। तथा हि- प्राग्गमनशीलः उच्छ्वासादिव्यापारविशिष्टः हृदयदेशे विद्यमानः वायुः प्राणः। अर्वाग्गमनशीलः निःश्वासादिव्यापारविशिष्टः गुदप्रदेशे विद्यमानः वायुः अपानः। प्राणापानयोः मध्ये विद्यमानः सर्वत्र शरीरे गमनशील अग्निमन्थनादिवीर्यवत्कर्महेतुः वायुः व्यानः। ऊर्ध्वगमनशीलः कण्ठदेशस्थः उत्क्रान्त्यादिव्यापारहेतुः उदानः। अशितपीतानां अन्नरसादीनां सारं सर्वेष्वङ्गेषु

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नीयमानः नाभिप्रदेशे विद्यमानः वायुः समानः। अस्यैव प्राणस्य नाग-कूर्म-कृकर-देवदत्त-धनञ्जयभेदेन पुनः पञ्चधा विभागः उपप्राणनाम्ना प्रसिद्धः इति सङ्क्षेपेण प्राणप्रभेदनिरूपणम्।

आयामस्वरूपनिर्णयः -

पतञ्जलिमहर्षिणा विवेकख्यातेः समाध्यात्मकयोगस्य च साधनत्वेन 'यम-नियम-आसन-प्राणा-याम-प्रत्याहार-धारणा-ध्यान-समाधयोऽष्टावङ्गानि[5]' इति सूत्रेण यमनियमाद्यष्टाङ्गानि उपदिष्टानि। तेषु एतादृशः प्राणस्य निरोधात्मकः प्राणायामः चतुर्थं स्थानमावहति। तत्र आसनसिद्ध्युत्तरं प्राणायामः साधनीयः इति महर्षिणाम् अभिप्रायः। प्राणायामस्वरूपं तु – 'तस्मिन् सति श्वासप्रशासयोर्गतिविच्छेदः प्राणायामः[6]' इति सूत्रेण उपदिष्टम्। आसनसिद्ध्युत्तरं श्वास-प्रश्वासयोः यः सहजगतिः विद्यते तां गतिं पूरक-कुम्भक-रेचकैः यः विच्छेदः सः प्राणायामः इति सङ्क्षेपेण सूत्रार्थः। पूरकमिति शरीराद्बहिः विद्यमानस्य वायोः अन्तर्नयनम्। कुम्भकमिति शरीरस्यान्तर्नीतस्य वायोः बन्धनम्। रेचकमिति शरीरस्यान्तर्नीतस्य वायोः बहिरपसरणम्।

प्राणायाममुद्रा -

प्राणायामस्य अनुष्ठानोपयोगिमुद्रा तु कर्मप्रदीपे एवं दृश्यते –

"अङ्गुष्ठानामिकाभ्यां तु तथैव च कनिष्ठया।
प्राणायामस्तु कर्तव्यो मध्यमां तर्जनीं विना॥[7]"

इति प्राणायामस्यानुष्ठानावसरे का अङ्गुल्यः उपयोक्तव्या इति स्पष्टमवगम्यते। दक्षिणनासापुटस्य पिधानार्थम् अङ्गुष्ठः उपयोक्तव्यः। वामनासापुटस्य पिधानार्थं अनामिका कनिष्ठा वा उभयं वा उपयोक्तव्यं, कदापि प्राणायामस्यानुष्ठानकाले मध्यमातर्जनीभ्यां नासिका न स्प्रष्टव्या इति हि नियमः उपदिष्टः।

प्राणायमस्वरूपम् -

योगयाज्ञ्यवल्क्ये पूरक-कुम्भक-रेचकानां नियमः एवमुपदिष्टः –

"इडया वायुमारोप्य बाह्यं द्वादशमात्रकम्।
पूरयित्वोदरं तेन नासाग्रनयनद्वयम्॥
ध्यायन्विरेचयेत् पश्चान्मन्दं पिङ्गलया पुनः।[8]" इति।

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इडाशब्देन वामनासापुटमभिप्रेतं, पिङ्गलाशब्देन दक्षिणनासापुटमभिप्रेतम्। एवञ्च आदौ वामनासापुटेन द्वादशमात्राकालं यावत् शरीराद्बहिर्विद्यमानं वायुं अन्तः पूरयेत्। तदुत्तरं कुम्भकसमये नासाग्रे (भ्रूकुट्यां) दृष्टिं संस्थाप्य ध्यानं कर्तव्यम्। तदुत्तरं दक्षिणनासापुटेन अन्तःस्थं वायुं रेचयेत्। पूरकादि यावदधिकं कालं क्रियते तावदुत्तममिति लिङ्गपुराणे ज्ञायते[9] इति सङ्क्षेपेण प्राणायामस्य स्वरूपं निरूपितम्। अयञ्च प्राणायामः साधारणः स्मृतिषूपलभ्यमानः। पूरक-कुम्भक-रेचकवैचित्र्याच्च प्राणायामः बहुविधः नाडीशोधन-बस्ति-धौति-नेति-उज्जय-भस्त्रिकादिभेदेन हठयोगप्रदीपिकादिग्रन्थेषु[10] निरूपितः।

प्राणायामप्रभेदः -

एतादृशप्राणायामः अगर्भ-सगर्भभेदेन द्विविध इति नारदस्मृतौ उपदिष्टः –

"प्राणो वायुः शरीरस्थः आयामस्तस्य निग्रहः।
प्राणायाम इति प्रोक्तो द्विविधः प्रोच्यते हि सः॥

अगर्भश्च सगर्भश्च द्वितीयस्तु तयोर्वरः।
अपि ध्यानं विना गर्भः सगर्भस्तत्समन्वितः॥"[11] इति।

यस्मिन् प्राणायामे कुम्भकावस्थायां जपो वा ध्यानं वा अनुष्ठीयते सः प्राणायामः सगर्भ इत्युच्यते। यस्मिन् प्राणायामे च कुम्भकावस्थायां जपो वा ध्यानं वा नानुष्ठीयते सः प्राणायामः अगर्भ इत्युच्यते। कर्मानुष्ठानाङ्गभूतप्राणायामः सगर्भः।

सगर्भोऽपि प्राणायामः जपगर्भ-ध्यानगर्भभेदेन द्विविधः। जपगर्भप्राणायामे कुम्भकावस्थायां जपः अनुष्ठेयत्वेनोपदिष्टः। ध्यानगर्भप्राणायामे तु पूरककुम्भकरेचकावस्थासु सर्वत्र अथवा यत्र क्वचित् ध्यानम् अनुष्ठेयत्वेनोपदिष्टम्।

जपगर्भप्राणायामः -

जपगर्भप्राणायामो योगयाज्ञ्यवल्क्ये यथा –

"भूर्भुवस्स्वर्महर्जनस्तपः सत्यमथैव च।
प्रत्योङ्कारसमायुक्तं तथा तत्सवितुःपरम्॥

ओमापोज्योतिरित्येतच्छिरः पश्चात् प्रयोजयेत्।
ओमापोज्योतिरित्येष मन्त्रो वै तैत्तिरीयकः॥

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त्रिरावर्तनयोगात्तु प्राणायामस्तु शब्दितः।"[12] इति।

पूर्वोक्तरीत्या न्यूनातिन्यूनं द्वादशमात्राकालं पूरकं कृत्वा कुम्भकावस्थायामधो निर्दिष्टमन्त्रं त्रिवारं जपेत् –

'ओं भूः ओं भुवः ओं सुवः ओं महः ओं जनः ओं तपः ओं सत्यं ओं तत्सवितुर्वरेण्यं भर्गोदेवस्य धीमहि धियो यो नः प्रचोदयात् ओमापो ज्योतीरसोऽमृतं ब्रह्म भूर्भुवस्सुवरोम् ॥'[13]

तदुत्तरं शनैः रेचनं कुर्यात्। एवमनुष्ठाने एकवारं प्राणायामः अनुष्ठितो भवति। यैरर्भकैः वृद्धैर्वा एवं कुम्भकावस्थायां त्रिवारं निरुक्तमन्त्रस्य जपस्यानुष्ठानं नैव सम्भवति तैः 'भू'रितिप्रभृति'सत्य'मितिपर्यन्तं सप्तव्याहृतीनां कुम्भकावस्थायां जपः अनुष्ठेयः इति भारद्वाजस्मृतावुपदिष्टम्।

एतादृशः जपगर्भः प्राणायामः नित्य-नैमित्तिक-काम्य-प्रायश्चित्तात्मकेषु सकलकर्मप्रभेदेषु उपदिष्टो वर्तते। प्रायः कर्मसु आचमनोत्तरं सङ्कल्पात् प्राक् सर्वत्र प्राणायामः विहितः। तदवस्थायां जपगर्भः प्राणायामः अनुष्ठेयः। क्वचिच्च प्राणायामः एव प्रायश्चित्तरूपेण विहितो दृश्यते। यथा हेम्नः स्तेये गौतमेन प्राणायामः प्रायश्चित्तरूपेण विहितः –

"त्रसरेणुसमं हेम हृत्वा कुर्यात्समाहितः।
प्राणायमद्वयं सम्यक् तेन शुद्ध्येन्न संशयः॥

प्राणायामत्रयं कृत्वा हृत्वा लीक्षा[14]प्रमाणकम्।
प्राणायामाश्च चत्वारो राजसर्षपमात्रतः॥"[15]

त्रसरेणुपरिमाणस्य हेम्नः हरणे द्विवारं, लीक्षापरिमाणस्य हेम्नः हरणे त्रिवारं, राजसर्षपपरिमाणस्य हेम्नः हरणे वारचतुष्टयं प्राणायामः अनुष्ठेयः इति तदर्थः।

एवं याज्ञवल्क्येन –

"प्राणायामशतं कुर्यात्सर्वपापापनुत्तये।
उपपातकजातानामनादिष्टस्य चैव हि॥"[16]

इति सर्वपाप्मनाम् उपपातकानां च प्रायश्चित्तरूपेण प्राणायामशतं विहितम्।

एवं बोधायनेन –

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"ऋतौ न गच्छेद्यो भार्यां नियतां धर्मचारिणीम्।
नियमातिक्रमे तस्य प्राणायामशतं स्मृतम्॥"[17]

इति ऋतुकालापन्नां धर्मचारिणीं भार्यां यः पतिः नैव गच्छेत् तस्य कृच्छ्रार्धं विहितम्। तद्येन अनुष्ठातुं नैव शक्यते तेन प्राणायामशतं कार्यमिति तदर्थः।

एवमेव –

"पुंश्चलीवानरखरैर्दष्टः श्वोष्ट्रादिवायसैः।
प्राणायामं जले कृत्वा घृतं प्राश्य विशुद्ध्यति॥" - याज्ञवल्क्यस्मृतिः[18]

"शुना दष्टस्तु यो विप्रो नदीं गत्वा समुद्रगाम्।
प्राणायामशतं कृत्वा घृतं प्राश्य विशुद्ध्यति॥" - बोधायनस्मृतिः[19]

इति श्वशृगालादिदंशनेपि विशिष्य जले प्राणायामः प्रायश्चित्तरूपेणोपदिष्टः।

ध्यानगर्भप्राणायामः -

ध्यानगर्भप्राणायामः व्यासस्मृतौ यथा –

"नाभिमध्ये स्थितं ध्यायेत्कं रक्तं पूरकेन तु।
नीलोत्पलाभं हृत्पद्मे कुम्भकेन जनार्दनम्॥

ललाटस्थं शिवं श्वेतं रेचकेनाभिचिन्तयेत्।"[20] इति।

पूरकावस्थायां नाभिमध्ये रक्तवर्णं चतुर्मुखब्रह्माणं ध्यायेत्। कुम्भकावस्थायां हृदयस्थाने नीलवर्णं विष्णुं ध्यायेत्। रेचकावस्थायां ललाटप्रदेशे श्वेतवर्णं शिवं ध्यायेदिति तदर्थः। एवं बहुविधः ध्यानगर्भः प्राणायामः तत्र तत्र स्मृतिषु उपदिष्टः विज्ञेयः।

एतादृशः प्राणायामः न केवलं स्वास्थ्यसंरक्षणसाधनमेव, अपि तु आभ्यन्तरशुद्धिहेतुरित्यवगम्यते। यथा वा स्नानं शरीरस्य बाह्यमलापकर्षणेन शुद्धिहेतुर्भवति एवं प्राणायामः अन्तश्शुद्धिहेतुर्भवति। तदेव च अत्रिस्मृतावयगम्यते –

"निरोधाज्जायते वायुः वायोरग्निश्च जायते।
अग्नेरापश्च जायन्ते ततोऽतः शुद्ध्यते त्रिभिः॥"[21]

प्राणानां निरोधेन वय्वात्मकप्राणात् शरीरस्यान्तर्विद्यमानः अग्निः उद्भूतो भवति। ततः आपो जायन्ते ताभिः अन्तश्शुद्धिः भवति।

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तथा च एवंविधः प्राणायामः न केवलं स्वास्थ्यसम्पादकः, स्वास्थ्यसंरक्षकः अथवा व्यायामरूपः।

अपि तु क्वचित् साक्षात् क्वचिच्च कर्माङ्गत्वेन परम्परया वा पुरुषार्थचतुष्टयस्य साधनमिति तु निर्विवादमिति सिद्धम् ॥

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   नीचो द्वादशमात्रस्तु सकृदुद्धात ईरितः॥
   मध्यमस्तु द्विरुद्धातश्चतुर्विंशतिमात्रकः।
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दीक्षितमतखण्डनपुरस्सरं जगन्नाथदिशा रूपकोपमयोः पार्थक्यपरामर्शः

- एम्. सुदर्शनचिपळूणकरः

रसगङ्गाधरस्य द्वितीयानने अलङ्कारनिरूपणप्रसङ्गे तावत् सादृश्यं सुन्दरं वाक्यार्थोपस्कारमुपमालङ्कृतिः[1] इति पण्डितराजेन उपमालङ्कारस्य लक्षणं प्रोक्तम्। इत्युक्तौ यस्मिन् रमणीये सादृश्ये अभिहिते सति वाक्यार्थः स्फुटतया कामपि उज्ज्वलतामाधत्ते तादृशं सादृश्यम् उपमालङ्कारतया व्यपदिश्यते। रूपकञ्च उपमेयतावच्छेदकपुरस्कारेणोपमेये शब्दान्निश्चीयमानमुपमानतादात्म्यम्[2]। यद्यप्यत्र उपमानतादात्म्यम् इति कथनेन रूपकस्य उपमातो भेदः स्फुट एव तथापि प्रसङ्गेऽस्मिन् पण्डितराजेन उपमारूपकयोः भेदविचारः न प्रतिपादितः। किन्तु लक्षणानिरूपणप्रसङ्गे उपमारूपकयोरलङ्कारयोः भेदविचारः चर्चितः पण्डितराजेन[3]। यच्च मुखं चन्द्र इति रूपकालङ्कारस्य प्रसिद्धमुदाहरणं विद्यते तदेव हि गौणीसारोपायाः लक्षणायाः उदाहरणमपि अस्ति। यतो हि रूपकस्थले तावत् सर्वत्र नियमेन सारोपा गौणीलक्षणा भवत्येव। प्रकृतस्थले तावत् चन्द्रपदं चन्द्रसदृशार्थे लाक्षणिकं,न तु चन्द्रसादृश्यरूपे धर्मे। यद्यत्र चन्द्रसादृश्यरूपे धर्मे लक्षणा क्रियेत तर्हि चन्द्रपदार्थस्य मुखपदार्थेन सह अन्वयः न स्यात्। यतो हि अभेदातिरिक्तः न कश्चिदपि सम्बन्धः द्वयोः नामार्थयोः मध्ये घटते, विशेष्यविशेषणभावस्यानुपपत्तेः। प्रकृतस्थले च चन्द्रसादृश्यस्य मुखेन सहाभेदः बाधितो विद्यते। अतः एतादृशस्थलेषु चन्द्रादिपदानां स्वसदृशार्थे एव लक्षणा मन्तव्या। अपि च चन्द्रसदृशाभिन्नं मुखम् इत्येवं बोधो जायते।

अत्र च प्रश्नस्तावत् यदि मुखं चन्द्र इति रूपकस्थले चन्द्रसदृशाभिन्नं मुखम् इति बोधो भवति तर्हि चन्द्र इव मुखम् इत्यस्याः उपमायाः रूपकस्य च को भेदः? कुतो वा द्वाविमावलङ्कारौ? यतो हि चन्द्रसदृशं मुखम्, चन्द्र इव मुखम् इत्यादिवाक्येभ्योऽपि चन्द्रसदृशाभिन्नं मुखम् इत्येव बोधो जायते। प्रसङ्गेऽस्मिन् पण्डितराजः प्राचीनानां मतत्रयमुल्लिखति।

प्रथमं मतम्[4]– रूपकस्थले चन्द्रार्थस्य तत्सदृशार्थस्य च उपस्थितिः चन्द्रपदेनेकेनैव भवति। अतोऽत्र एकपदोपादानरूपयुक्तिबलेन व्यञ्जनायाः उत्थानं भवति यया सामान्यबोधानन्तरं मुखे चन्द्रताद्रूप्यं प्रतीयते। उपमास्थले तावत् चन्द्रतत्सदृशार्थयोः उपस्थितिः द्वाभ्यां

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पदाभ्यां भवति। एवञ्चात्र एकपदोपादानरूपयुक्त्यभावात् व्यञ्जनोत्थानं न भवति मुखे चन्द्रताद्रूप्यञ्च न प्रतीयते। एवञ्चात्र इदं सिद्धं यत् यद्यपि उपमारूपकयोः स्वरूपे कोऽपि भेदो नास्ति तथापि फलांशे भेदोऽस्तीत्यतः द्वयोरप्यलङ्कारयोर्मध्ये भेदः विद्यते।

किन्त्वत्र पण्डितराजः केचित् इति कथनेन मतेऽस्मिन् अरुचिं प्रकटयति। अत्र हि स्वरूपसंवेदनकृतवैलक्षण्यसम्भवेन फलकृतवैलक्षण्यपर्यन्तानुधावनं व्यर्थमिति तदाशयः।

द्वितीयं मतम्[5]- यद्यपि रूपकस्थले लाक्षणिकेन चन्द्रपदेन चन्द्रसदृशरूपार्थस्य उपस्थितिः भवति तथापि मुखेन सहैव अन्वयबोधो भवति। एवञ्चात्र तत्तत्पदशक्यतावच्छेदकप्रकारकलक्ष्यान्वयबोधत्वावच्छिन्नं प्रति हेतुतायाः, चन्द्राभिन्नं मुखमिति बोधो भवति। यदि पदार्थोपस्थितिपदार्थशाब्दबोधयोः मध्ये समानाकारतायाः नियमः अस्तीति उच्येत तर्हि चन्द्रसदृशरूपार्थे पदार्थोपस्थितौ चन्द्ररूपे पदार्थबोधे च नियमस्यास्य उल्लङ्घनं भवति। किन्तु इदमत्र मन्तव्यं यत् लाक्षणिकपदेभ्यः जायमाने बोधे एतादृशी विलक्षणता भवतीतीदम् अनुभवसिद्धम्। एवञ्च समानाकारकतानियमोऽयं लाक्षणिकबोधभिन्नस्थले मन्तव्यः। इत्थम् उपमारूपकयोः स्वरूपज्ञानकृतः फलज्ञानकृतश्च भेदः स्पष्टः।

मतेऽस्मिन्नपि पण्डितराजः अरुचिं प्रकटयति। यतो हि प्रसिद्धिविरुद्धस्योक्तकार्यकारणभावस्य उपस्थितिशाब्दबोधयोः भिन्नाकारत्वस्य च अस्वीकारेऽपि सामञ्जस्यं सम्भवतीति तन्मतम्।

तृतीयं मतम्[6]– सादृश्यं द्विप्रकारकं विद्यते। एकं भेदकरम्बितं अपरं भेदाकरम्बितम्। इत्युक्ते तद्भिन्नत्वे सति तद्गतभूयोधर्मवत्त्वं सादृश्यम् इत्येकः पक्षः, सादृश्यं नोक्ताकारम् अपि तु धर्मान्तरमेव अखण्डमिति द्वितीयः। एतयोः द्वयोः सादृश्ययोः मध्ये भेदकरम्बितसादृश्यम् उपमायाः नियामकं भवति, भेदाकरम्बितसादृश्यञ्च गौणीसारोपमायाः लक्षणायाः नियामकं भवति। अतः उपमायां चन्द्रभिन्नं मुखमिति रूपकस्थले च चन्द्राभिन्नं मुखमिति च ज्ञानं भवति। इत्थं द्वयोः स्वरूपज्ञाने एव भिन्ने सति फलज्ञानकृतभेदचिन्तनं व्यर्थम्।

नव्यं मतम्[7]– पण्डितराजः एतैः त्रिभिः मतैः सह अप्पय्यदीक्षितादीनां चतुर्थं मतमुपस्थापयति। तन्मतानुसारं तु नामार्थयोः अभेदान्वयबोधेनैवोपपत्तौ रूपकस्थले लक्षणा नैव भवति। मुखं चन्द्र इत्यादिस्थलेषु लक्षणां विनैव मुखचन्द्रयोः अभेदान्वयः भवति। ननु मुखं न चन्द्रः इति बाधनिश्चये सति कथं वा चन्द्राभिन्नं मुखमिति अभेदान्वयबोधो भवति इति चेत् यथा आहार्यबोधं बाधनिश्चयो न प्रतिबध्नाति तथा शब्दजन्यबोधमपि न प्रतिबध्नातीति मन्तव्यम्। अत एव प्राचीनैरुक्तं यत् अत्यन्तासत्यपि ह्यर्थे ज्ञानं शब्दः करोति हि इति। ननु

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आहार्यं प्रात्यक्षिकमेवेति नियम इति चेत् एतन्नियमे नास्ति प्रमाणम्। अतः प्रत्यक्षं परोक्षं च ज्ञानं आहार्यं भवितुमर्हति। एवञ्च राजनारायणं लक्ष्मीस्त्वामालिङ्गति निर्भरम् इत्यत्र यदि राजा नारायण इव इति विग्रहवाक्यं विधाय उपमितं व्याघ्रादिभिः इत्यनेन समासे उपमालङ्कारः स्वीक्रियेत, तदा नारायणसदृशो राजा इति बोधे सत्कुलोत्पन्नाभिः साध्वीभिः रमणीभिः पतिसदृशबुद्ध्या कस्यापि पुंसः आलिङ्गनासम्भवात् पद्योक्तस्य लक्ष्मीकर्तृकालिङ्गनस्य अनुपपत्तिर्भवति। अतस्तत्र राजा चासौ नारायणः इति विग्रहवाक्यं विधाय मयूरव्यंसकादयश्च इति समासे रूपकालङ्कारोऽङ्गीकार्यः, तथा सति राजाभिन्नो नारायण इति बोधे लक्ष्मीकर्तृ-कालिङ्गनमुपपद्यते। एवमेव पादाम्बुजं भवतु मे विजयाय मञ्जुमञ्जीरशिञ्जितमनोहरमम्बिकायाः इत्यत्र यदि पादरूपम् अम्बुजम् इति विगृह्य मयूरव्यंसकादयश्च इति समासे रूपकालङ्कारः स्वीक्रियेत तदा पादाभिन्नमम्बुजमिति बोधे अम्बुजस्य प्राधान्येन तत्र मञ्जुमञ्जीरशिञ्जितमनोहर-त्वस्य अनुपपत्तिः, अम्बुजे तस्यासम्भवात्। अतस्तत्र पादः अम्बुजमिव इति विग्रहवाक्यं विधाय उपमितं व्याघ्रादिभिः इत्यनेन समासे उपमालङ्कारोऽङ्गीकर्तव्यः, तथा सति अम्बुजस-दृशपादः इति बोधे प्रधानीभूते पादे उक्तमनोहरत्वमुपपद्यते इति प्राचीनैः यदुक्तं तच्च तदैव सङ्गतं भवति यदा रूपकस्थले लक्षणां न स्वीकृत्य वाच्यार्थयोरेवाहार्यभेदान्वयः स्वीक्रियते। लक्षणां कृत्वा वाच्यार्थलक्ष्यार्थयोः अभेदान्वये तु राजनारायण इत्यत्र उपमारूपकयोः उभयोरपि नारायणसदृशो राजा इत्याकारके एव बोधे उपमायामिव रूपकेऽपि लक्ष्मीकर्तृका-लिङ्गनस्य अनुपपत्तिर्भवति। एवं पादाम्बुजम् इत्यत्रापि उपमारूपकयोरुभयोरपि वाच्यलक्ष्य-योर्बोधे आस्थिते सति अम्बुजसदृशपादः इत्येव बोधे उपमायामिव रूपकेऽपि मञ्जुमञ्जीरशिञ्जि-तमनोहरत्वस्य सम्भवतया तस्य च अनुपपत्तेः प्राचीनोक्तं रूपकबाधकत्वमसङ्गतं स्यात् इति एतन्मतम्। एतन्मतानुसारं रूपकस्थले सादृश्यबोधो नैव भवति उपमायां च भवतीत्यतः उपमारूपकयोर्भेदः स्वतःसिद्धः।

जगन्नाथमतम्– पण्डितराजः उपमारूपकयोर्भेदप्रतिपादनावसरे अप्पय्यदीक्षितादीनां नव्यानां मतं स्वयुक्त्या खण्डयति। स च ब्रूते यत् नामार्थयोः अभेदान्वयबोधेनैवोपपत्तौ रूपकस्थले लक्षणा नैव भवति इतीदं न समुचितम्। यतो हि यावत्पर्यन्तं न चमत्कृतिः तावत्पर्यन्तं सः अलङ्कारत्वेन न परिगण्यते। अपि च चमत्कारिणः साधारणधर्मस्य उपस्थितिः यावत्पर्यन्तं न भवति तावत्पर्यन्तं उपमाया इव रूपकस्यापि सिद्धिर्न भवतीतीदं सहृदयहृदया-नुभववेद्यम्। यथा "भारतं नाकमण्डलम्" "नगरं विधुमण्डलम्" इत्यादिवाक्यश्रवणानन्तरं रूपकबोधो न भवति। तदेव उक्तवाक्ये भारतस्य सुपर्वालङ्कृतेति नगरस्य सकलकलेति विशेषणदानेन रूपकबोधो भवति। इदमत्र तात्पर्यं यत् "देवसभाशोभितम्" "आदिपर्वादि-भागविशेषैः शोभितम्" इति "कलकलशब्दयुक्तं" "सकलकलायुक्तम्" इति च अर्थद्वयोपेत-

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श्लिष्टविशेषणश्रवणेन विशेषणविशिष्टत्वरूपस्यैकस्य साधारणधर्मस्य उपस्थित्या एव रूपकबोधो भवति अन्यथा न। मुखं चन्द्रः इत्यादिप्रसिद्धोदाहरणेष्वपि आह्लादकतादिसाधारणधर्मस्य उपस्थित्या एव रूपकबोधो भवति। किन्तु अयमेवात्र विशेषः यत् अप्रसिद्धस्य साधारणधर्मबोधकपदस्य आवश्यकता भवति। एतेन इदमत्र स्पष्टं यत् रूपकस्थलेऽपि साधारणधर्मोपस्थितेः आवश्यकतास्तीति।

पुनश्च रूपके उपमानतावच्छेदकरूपेण तत्सदृशप्रत्ययस्य उपपादितत्वेन राजनारायणम् इत्यादौ विशेषणसमासायत्तस्य रूपकस्य स्वीकारे प्रधानीभूतोत्तरपदार्थस्य नारायणसदृशस्यापि नारायणत्वेनैव प्रतीतेः लक्ष्मीकर्तृकालिङ्गनकर्मतायाः अनुपपत्तेः अभावात्, उपमास्वीकारे प्रधानीभूतपूर्वपदार्थस्य राज्ञः राजत्वेनैव प्रत्ययात् तादृशकर्मतायाः अनुपपत्तेः प्राचीनैरुक्तमसङ्गतमिति नवीनमतं न युक्तियुक्तमिति खण्डयति। पुनश्च स ब्रूते यत् पादाम्बुजम् इत्यादावपि रूपकस्य स्वीकारे प्रधानीभूतोत्तरपदस्य अम्बुजसदृशस्य अम्बुजत्वेनैव प्रतीतेः मञ्जुमञ्जीरशिञ्जितमनोहरतायाः अनुपपत्तिर्भवति। उपमायां तु प्रधानस्य पादस्य पादत्वेनैव प्रतीतस्य नास्ति तस्याः अनुपपत्तिरिति न कोऽपि दोषः[९] इति। एवं पण्डितराजजगन्नाथेन रसगङ्गाधरद्वितीयानने लक्षणानिरूपणप्रसङ्गे अत्यन्तं विस्तृततया उपमारूपकभेदविचारः निरूपितः।

पादटिप्पणी

१. रसगङ्गाधरः/द्वितीयाननम्-पृ.सं.२११

२. रसगङ्गाधरः/द्वितीयाननम्-पृ.सं.४८३

३. द्र. रसगङ्गाधरः/द्वितीयाननम्/लक्षणानिरूपणम्

४. अत्र केचित्- " रूपकस्यापाततः स्वरूपसंवेदनमादायावैलक्षण्येऽपि........ सुबोधतया तस्मिन्नपि तस्य सिद्धेः " इत्याहुः/ रसगङ्गाधरः/द्वितीयाननम्-पृ.सं.१७२

५. अन्ये तु – " चन्द्रादिपदेभ्यो लक्षणया चन्द्रसदृशत्वेनापि रूपेणोपस्थितानां........ रूपकस्य भेदः स्फुट एव " इति वदन्ति/ रसगङ्गाधरः/द्वितीयाननम्-पृ.सं.१७४

६. अपरे तु – " भेदकरम्बितं सादृश्यमुपमाजीवातुभूतम्........नापततीत्यपरमनुकूलम् " इत्यप्याहुः/ रसगङ्गाधरः/द्वितीयाननम्-पृ.सं.१७७

७. नव्यास्तु – मुखं चन्द्रः, वाहीको गौः इत्यादौ.....कारणत्वोक्तिः प्राचां सङ्गच्छते / रसगङ्गाधरः/ द्वितीयाननम्-पृ.सं.१७८

८.अत्रेदं विचार्यते – यत्तावदुच्यते नामार्थयोरभेदान्वयबोधेनैवोपपत्तौ........उपमानोपमेययोराहार्या भेदबुद्धेरनन्यापेक्षपर्यवसानायाः साम्राज्यात् / रसगङ्गाधरः/द्वितीयाननम्-पृ.सं.१९१

९. रसगङ्गाधरः/द्वितीयाननम्-पृ.सं.१९७

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कालिदासकृतिषु सामाजिकमनोवैज्ञानिकचिन्तनम्

- इ. वेङ्कटेश्वर्लु

प्रस्तावना -

समानी प्रपा सहवोऽन्नभागः समाने योक्त्रे सहवो युनज्मि।
सम्यञ्चोऽग्निं सपर्यतारा नाभिमिवाभितः। (अथर्ववेदः)

"Society, friendship and love
divinely bestrode upon Man,
Oh! Had I the wings of the dove
How soon would I taste you again" (- William Cowper.)

हरिणाः अरण्ये यथा स्वाभाविकं जीवनं प्राप्नुवन्ति तद्वत् मनुष्यः समाजे स्वीयं जीवनं यापयति। यथा जलचराणां जीवनाश्रयः जलं, वनेचराणां पशूनां जीवनाश्रयः वनं, तथैव मनुष्याणां जीवनाश्रयः समाजः भवति। अत एव मनुष्यः सामाजिकप्राणी इति कथ्यते। मानवस्य जन्म समाजे भवति, समाजे एव तदीयं सम्पूर्णं जीवनं भवति।

समाजः -

को नाम समाजः इत्युक्ते मानवानां समूहः समाजः इति कथ्यते, सम् अज् घञ् इति व्युत्पत्या समाजः इति शब्दः निष्पद्यते। सम्पूर्णं जीवनं भवति। पशुभिन्नानां सङ्घः इत्यर्थः, सम् अज् अप् इति व्युत्पत्या समजः पशुसमूहः अथवा मूर्खसंहतिः इत्यर्थः। अर्थात् समजसमाजयोर्मध्ये महदन्तरमस्ति। यत्र च मधुरा शुद्धा च भाषा, विनयः, आचारः, शालीनता, संस्कृतिः, परस्परभावात्मकसम्बन्धाः, प्रभावात्मकसाहित्यं, समाजस्य प्रकृतिः तद्रचना, तत्सदस्यानां जीवनादर्शाः इत्यादिगुणयुक्तजनाः विलसन्ति स च समूहः समाजः इति कथ्यते।

सामाजिकमनोविज्ञानम् -

विंशतितमशताब्द्याः प्रथमचरणे जे.बि. वाट्सन् महोदयः मनोविज्ञानस्य व्यवहारवादसिद्धान्तं प्रतिपादयामास। विज्ञानम् इति परिभाषितुं शक्यते।

सामाजिकमनोवैज्ञानिकाः सामाजिकमनोविज्ञानं नाम इत्थम् अभिप्रयन्ति यथा -

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1. Social Psychology may therefore be broadly defined as the science of behaviour of the individual in society. (Krech and Crutchfield, 1958)
2. Social Psychology is the scientific study of the experience and behaviour of the individual in relation to social stimulus situation. (Sherif and Sherif, 1969)
3. We may define social psychology as the branch of knowledge which studies relationship arising out of the interaction of the individuals with each other in social situations. In brief, it deals with thinking, feeling and acting of the individual in society. (Kuppuswami, 1961)
4. Social psychology is the scientific study of how people think about, influence and relate to one another. (Myers,1988)

सर्वेषां परिभाषाः आधारीकृत्य इत्थं परिभाषितुं शक्यते। यथा -

"Social Psychology may be defined as a science which seeks to understand the nature and cause of behaviour in social situation."

अर्थात् मानवः सङ्घजीवी वर्तते। सः जन्मतः मरणपर्यन्तं सामाजिकपरिस्थितिषु जीवनं यापयति। सामाजिकपरिवेषेण तस्य व्यक्तित्वम् आचारव्यवहाराः, संस्कृतिः, साहित्यं, वैज्ञानिक-विषयाश्च प्रभाविताः भवन्ति। अतः सामाजिकमनोविज्ञाने विभिन्नसामाजिकपरिस्थितिषु समाजः मानवं कथं प्रभावयति? तथा मानवः समाजं कथं प्रभावयतीति अध्ययनं क्रियते। अतः सामाजिकमनोविज्ञानं सामाजिकविज्ञानवत् समाजस्य स्थितेः वैज्ञानिकपरिशीलनं करोतीति। सांस्कृतिकनिधेः, सम्प्रदायानां, परम्पराणां, लोककथानां, लोकज्ञानस्य, लोकव्यवहारस्य, सामाजिकसंस्थानां जातिवर्गाणां,साहित्यांशानां व्यवहारस्य प्रभावः समाजे समाजव्यवहारस्य प्रभावः व्यक्तिषु कथमिति सामाजिकमनोविज्ञानमध्ययनं विदधाति। अर्थात् प्रत्येकं समाजः तत्समाजीयवाङ्मयेन प्रभावितः भवति। तथैव प्रत्येकं वाङ्मयः तत्समाजेन प्रभावितः भवतीति सामाजिकमनोवैज्ञानिकाः अभिप्रयन्ति।

भारतीयसमाजः, वाङ्मयश्च –

विश्वान्तराले बहवः समाजाः विलसन्ति। एषु अन्यतमः भवति भारतीयसमाजः। भारतीय-समाजः अतिप्राचीनतमः समाजः अस्ति। अत एव आर्षभारतम्, पुण्यभूमिः,धर्मभूमिः,कर्मभूमिः इत्यभिधीयते। अतैव -

एतद्देशप्रसूतस्य सकाशादग्रजन्मनः।
स्वं स्वं चरित्रं शिक्षेरन् पृथिव्यां सर्वमानवाः॥

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आसेतुहिमाचलं एकप्रकारकः समाजः संचालितः तस्य केन्द्रबिन्दुः वेदोपनिषत्पुराणशास्त्ररामायणभारतभागवतकाव्यानि च। एषैव वाङ्मयः समाजस्य जीवातुः इति मन्यमानैः भारतीयैः विभिन्नराजभिः शासितेषु नानाप्रान्तेषु समानजीवनचर्चा प्रादर्शि। यद्यपि ईषदन्तरं भौगोलिकदृष्ट्या क्वचिदनुभूतं स्यात् तथाऽपि षोडशसंस्कारा, आचाराः, धर्माः, संस्कृतभाषा, संस्कृतिः, सरससाहित्यं, जीवनविधानं, आध्यात्मिकता, पूजापद्धतिः इत्याद्यनेके विचाराः वाङ्मयमूलत्वं प्रदर्शयन्ति। प्रचीनभारतीयसमाजे परिवारः प्रधानसंस्था भवति, तस्य व्यवस्थापकः परिवारज्येष्ठः। प्रायः अविभक्तकुटुम्बपद्धतिः प्रचुरतया आसीत्। ईश्वरे विश्वासः, पशुपालनं, स्त्रीषु मातृत्वभावना, संयमः, आश्रमधर्मस्य पालनं चेति विशिष्टाः अंशास्तत्र लक्ष्यीक्रियन्ते। इत्थं भारतीयसमाजः शान्तिप्रियः, आत्मविश्वासी, परिश्रमी, कुलधर्मश्रद्धालुः च वर्तते। एतस्य सर्वस्यापि समाजस्य मूलकारणं तु वाङ्मय एव भवति। वेदोपनिषत्पुराणशास्त्रकाव्यादिषु काव्यानि अन्यतमानि भवन्ति। काव्यानि तत्सामाजिकविषयान् उल्लिखन्ति, तत्समाजं तदनन्तरसमाजञ्च प्रभावयन्ति, समाजोपकारकाणि च भवन्ति। अत एव मम्मटेन उच्यते –

काव्यं यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये।
सद्यः परनिर्वृतये कान्तासम्मिततयोपदेशयुजे ॥

काव्यं कवेः कृतिः भवति। सामान्येन काव्यवस्तु त्रिविधम् इतिहास-कल्पित-मिश्रितमिति। अत्र त्रिविधप्रकारेषु काव्येषु अपि कवयः परितः परिवेशम् अवलोक्य, अनुभूय तत्सामाजिकविषयैः सह काव्यानि कुर्वन्ति। अर्थात् तत्सामाजिकविषयाणां प्रभावः कवीनां कृतिषु भवति, कवीनां कृतयः तत्समाजं प्रभावयन्तीति नास्ति सन्देहः। तत्र कविकुलगुरुः कालिदासः काव्यपरम्परायाम् आद्यः वर्तते। कालिदासस्य कृतिषु तत्तत्सन्दर्भेषु उल्लिखितानि सामाजिकतत्त्वानि समाजं, तत्कालिकसामाजिकतत्त्वानि कालिदासकृतीन् च परस्परं प्रभावितानि इति सामाजिकमनोविज्ञानानुसारं दिङ्मात्रमत्र विव्रियते।

कालिदासः, कृतयश्च -

महाकविः कालिदासः भारतीयसमाजसंस्कृतेर्वैतालिकः, संस्कृतवाङ्मयस्य सर्वश्रेष्ठो रससिद्धः कवीश्वरः, संस्कृतजगतश्चानुपमा विभूतिः। महर्षिररविन्दः भणति यत् - वाल्मीकिर्व्यासस्तथा कालिदासः त्रय एते प्राचीनभारतीयेतिहासस्यान्तरात्मानः प्रतिनिधय इति।

कालिदासस्य जन्मभूमिः कस्मिन् ग्रामे, जनपदे, प्रदेशे वाऽभवदिति न सम्यग्निर्णीतमद्यावधि, प्रायश उज्जयिन्यां स यौवनविलासं तनुते स्म। अस्य विक्रमोर्वशीयं विक्रमादित्यस्य, कुमारसम्भवं च कुमारगुप्तस्योत्कर्षं संस्मारयतः। कालिदासस्य जन्म प्रायः ३८५ ईसवीतः

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४२५ ईसवी-पर्यन्तोऽभवदिति केचन। महाकविः चन्द्रगुप्त-विक्रमादित्यस्य कुमारगुप्तस्य च समकालिकः आसीदिति कालिदासस्य कृतिभिः ज्ञायते। भोजराजसभायां केचन कवयः कालिदासकवितामाधुर्यं प्रशंसन्ति, तेषु केनचित् कविना उच्यते -

कालिदासकविता, नवं वयः, पिच्छिलं दधि, सशर्करं पयः।
ऐणमांसमबला सुकोमला सम्भवन्तु मम जन्मजन्मनि॥ इति

अत्र कश्चन सहकविः कालिदासस्य कवितां प्रशंसति, जन्मजन्मनि अपि कालिदासकाव्यमिच्छति। अनेन ज्ञायते कालिदासस्य कृतयः(काव्यानि)कीदृशाः इति। कालिदासेन विरचिताः सप्तकृतयः इमाः सन्ति -

महाकाव्यम् -

कालिदासेन महाकाव्यद्वयं विरचितम् वर्तते।

१. रघुवंशम् - रघुवंशे रामवंशस्य क्रमः वर्णितः वर्तते, कथावस्तु तु वाल्मीकिरामायणात् स्वीकृतम्।

२. कुमारसम्भवम्- अस्मिन् काव्ये पार्वती-शिवयोः स्कन्दकुमारस्य सम्भवः प्रस्तावितः, कथावस्तु महाभारतात् स्वीकृतम्।

लघुकाव्यम् -

कालिदासेन खण्डकाव्यद्वयं विरचितं वर्तते। तद्यथा -

१. मेघदूतम् - काव्यस्यास्य प्रथमं प्रभविष्णु रूपं गीतात्मकमस्ति। भावतत्त्वस्य प्राधान्यं तु गीतस्यान्तरिकं वैशिष्ट्यं, गानोचितच्छन्दसां परिवेशश्चास्य बाह्यं वैशिष्ट्यं व्यनकत्ति। अत्र कस्यचिद् यक्षस्य प्रेमविरहकथा प्रस्तुता कविना।

२. ऋतुसंहारम् - अत्र ग्रीष्मादारभ्य षड्तूनां क्रमशो वर्णनं षट्सर्गेषु प्रणीतम्। काव्येऽस्मिन्नायकं, नायिकां सम्बोधयन्नृतूनां प्रायशः प्रागल्भ्यं प्रस्तौति।

नाटकानि -

कालिदासेन त्रीणि नाटकानि विरचितानि वर्तन्ते। तान्यथा -

१. अभिज्ञानशाकुन्तलम् - कालिदास्य कविकुलगौरवं प्रधानतोऽभिज्ञानशाकुन्तलेन सम्प्रतिष्ठितम्। महाभारतीयां कथामाश्रित्याभिज्ञानशाकुन्तलीयं वस्तु विरचितम्। अत्र दुष्यन्तशकुन्तलयोः प्रणयकथा प्रधानतया वर्णिता अस्ति।

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२. विक्रमोर्वशीयम् - अस्य नायकः पुरूरवः स्वविक्रमेण नायिकामुर्वशीं प्राप्तवान्। अत एव विक्रमोर्वशीयमिति नाम सार्थकमभवत्। विक्रमोर्वशीयकथायाः मूलमृग्वेदे १०.८५ सूक्ते उपलभ्यते।

३. मालविकाग्निमित्रम् - अस्मिन् पञ्चाङ्किके नाटके मालविकाग्निमित्रयोः प्रणयकथा वर्णिता वर्तते, मालविकाग्निमित्रकथासदृशमाख्यानं कथासरित्सागरे बृहत्कथामञ्जर्यां चोपलभ्यते।

विनष्टेऽपि समग्रे वैभवे कालिदाससप्तकृतिषु भारतीयसामाजिक-संस्कृतेः प्राणतत्त्वानि सन्त्येव सुरक्षितानि, भविष्यत्यपि च तानि सुचिरं प्रतिष्ठास्यन्त्येव इति। भौतिकं विज्ञानं, कर्त्तव्यप्रतिष्ठा, मानवतावादः, परात्परतत्वम्, प्रधानताया समाजं प्रभावयन्ति तत्त्वानि च कालिदसाकृतिषु उपनिबद्धानि वर्तन्ते। तान्यथा -

कालिदासकृतिषु-सामाजिकमनोविज्ञानम् -

प्रतिफलति कविकर्मणि तात्कालिकी परिस्थितिः, स्फुटीभवति विचाराधारा, प्रत्यक्षीभवति च तत्तद्विषयकादर्शभावना। परिवर्तनशीलस्ववेषाचारविचारप्रकटितसंस्कृतिसभ्यताऽनुमीयमानभौतिकीभावनाभावितस्य पाश्चात्यसमाजस्याचरणम् अनुकर्तुं बद्धभावस्य भारतीयसमाजस्य विषये कालिदासस्य कीदृशाः विचाराः आदर्शा वा आसन् इति समाजिकमनोविज्ञानानुसारम् अवगन्तुं शक्नुमः।

जीवनपरमार्थः (जीवनं साधनभूतम्) –

पारलौकिकीभावनाभावितो भारतीयसमाजः सिद्धान्तस्य एवाऽऽपातरमणीयाऽऽचारविचारपरकपाश्चात्यसभ्यतायाः भिद्यते। विषयेऽस्मिन् कालिदासः स्पष्टम् एव जीवनमरणयोरन्तरं प्रतिपादयन् उल्लिखति यत्-

मरणं प्रकृतिः शरीरिणां विकृतिर्जीवनमुच्यते।
क्षणमप्यवतिष्ठते श्वसन् यदि जन्तुर्लभवानसौ॥ (रघु ७.७८)

अत्र मानवस्य मृत्युः सार्वकालिकं सत्यं इति ज्ञात्वा यदि कश्चित् क्षणम् अपि जीवन् ईश्वरप्राप्त्यर्थं यतते मानवः लाभवान् एव। ईश्वरानुभूतिद्वारा स्वात्मोपलब्धप्रयत्ने प्रतिजनं जीवनं साधनभूतम् इति कवेः भावना वर्तते। स तु वर्तमानजीवनं तपसः श्रेयसश्च कारणं मनुते। अत्र सामाजिकमनोवैज्ञानिकं तत्त्वं वर्तते यत् दर्शनात् प्रभावितः कविः मानवस्य जीवनं साधनभूतमिति, तन्मानवेन ज्ञातव्यं तदनुगुणं व्यवहर्तव्यमिति समाजं बोधयति।

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आदर्शसमाजः - कालिदासः वैयक्तिकोन्नत्यपेक्षया सामाजिकोन्नतेः उद्बोधनं करोति। तस्य समाजः श्रुतिस्मृत्यनुकूलोऽस्ति। अतः रघुवंशे उट्टङ्कयति यत् त्यागाय संभृतार्थानाम्..... ॥ (रघु १.७) अत्र स त्यागायार्थसंग्रहं करोति। अर्थात् मानवसमाजः त्यागगुणसम्पन्नः स्यात्। तेन परस्परं जीवनं सुगमं भवतीति कवेः कवेः समाजिकमनोवैज्ञानिकं चिन्तनम् वर्तते नाम कविः आदर्शसमाजस्य कल्पनाम् आदर्शव्यक्तित्वाधारे अकरोत्। परोपकारभावनाः- मानवः समाजे अन्येषु आधारितः जीवति। अन्यजनानां साहाय्येन(परोपकारेण)विना चलितुमपि न शक्नोति। कालिदासेन तदेवोच्यते -

> अर्थं सप्रतिबन्धं प्रभूरधिगन्तुं सहायवानेवं।
> दृश्यं तमसि न पश्यति दीपेन विना सचक्षुरपि॥ (मालवि १,९)

अत्र कविना समाजे परस्परसाहाय्येन विना मानवास्थित्वमसाध्यमिति सूक्ष्मोदाहरणैः स्पष्टीकृतं वर्तते।

कर्त्तव्यनिष्ठता –

कश्चन राज्यपालकस्य कर्त्तव्यनिष्ठता-सेवाभावना कथं भवेदिति दिलीपवर्णनावसरे कविः समाजं बोधयति। तद्यथा-

> प्रजानामेव भूत्यर्थं स ताभ्यो बलिमग्रहीत्।
> सहस्रगुणमुत्स्रष्टुमादत्ते हि रसं रविः॥ (रघु १.१८)

सामाजिकमनोविज्ञाने राजनैतिकतत्त्वमिदं प्रशासकं प्रभावयेत् बलिग्रहणं पुनः समाजाय दातुमेवेति किञ्चित् तत्त्वं कविः समाजं बोधयति।

सामान्यस्य चिन्तनम् –

कालिदासः अभिज्ञानशाकुन्तले शकुन्तलायाः पत्युः गृहगमनवेलायां कण्वस्य दुःखं वर्णयति यथा -

> यास्यत्यद्यशकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया,
> कण्ठस्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम्।
> वैक्लब्यं मम तावदीदृशमहो स्नेहादरण्यौकसः,
> पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः॥ (अभिज्ञानशा. ४.६)

पद्यमिदं लोकप्रसिद्धं वर्तते। अत्र कविः कालिदासः एकस्य सामान्यजनस्य सामाजिकं चिन्तनं करोति। सर्वसङ्गपरित्यागिणः कण्वस्य दुःखं वर्णयन् सामान्यगृहस्थजनस्य

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दुःखं कीदृशं स्यादिति चिन्तनं सामाजिकमनोविज्ञानसूक्ष्मदृष्टिरेव भवति। ईदृशानि सामाजिकमनोवैज्ञानिकतत्त्वानि कालिदासकृतिषु बहुत्र उपलभ्यन्ते। तानि सर्वाण्यपि सामाजिकमनोवैज्ञानिकदृष्ट्या अध्येतव्यानीति मे मतिः।

उपसंहारः -

संस्कृतकाव्यसाहित्ये कविकुलगुरुः कालिदासः अन्यतमः कविः भवति। महाकविकालिदासः स्वीयकृतिषु नैकेषु सन्दर्भेषु सामाजिकं चिन्तनमकरोत्। यद्यपि पुरा सामाजिकमनोविज्ञानमिति पृथक्शास्त्रं नासीत् तथापि सामाजिकव्यवहारावलोकनमासीत्। अस्यैव शास्त्रस्य नाम सामाजिकमनोविज्ञानमिति कथ्यते। अतः कालिदासेन स्वीयकृतिषु विभिन्नसन्दर्भेषु उल्लिखितानि सामाजिकमनोवैज्ञानिकतत्त्वानि सन्ति। यथा- संस्कृतिः, आदर्शसमाजः, संयमनम्, सदाचरणम्, सामान्यव्यक्तीनां जीवनविधानम्, वर्णाश्रमधर्मजीवनम्, विविधपात्रद्वारा विविधभाषाः, विविधप्रदेशानां भाषाकाव्यशैली, त्यागादिगुणाः, परोपकारभावना इत्यादि चिन्तनानि कालिदासेन कृतानि विद्यन्ते। अतः कालिदासकृतिषु सामाजोपकारकाणि चिन्तनानि आविष्कृत्य आधुनिकसमाजे अनुप्रयोक्तव्यानीति शम्।

सन्दर्भग्रन्थाः

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३. *कालिदास सूक्तिसुधा* - सुभाष विद्यालंकार - संस्कार प्रकाशन - नई दिल्ली- ११०००६।

४. *विश्वकविकालिदास* - डा. शोभनाथ पाठक - अलङ्कार प्रकाशन दिल्ली -१००५१।

५. *महाकविः कालिदासः* - डा. रामजी उपाध्यायः - चौखाम्बा विद्याभवन - वाराणसी।

६. *अभिज्ञानशाकुन्तलं-मेघसन्देशः* - आन्ध्रानुवादमु - जि.वि.एस्. सुब्रह्मण्यशर्मा - हैदराबाद्।

७. *कालिदास की लालित्य योजना* - हजारी प्रसाद द्विवेदी - राजकमल प्रकाशन दिल्ली-६।

८. *कालिदास की कला और संस्कृति* - डा. देवी दत्त शर्मा - देववाणी - परिषद्, दिल्ली - १९८१।

९. *आधुनिकसन्दर्भे कालिदासः* -डा. शम्भुनाथ शर्मा शास्त्री - शिक्षक-प्रकाशनम् - प्रेम नगर, कानपुर् - १।

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Upaniṣadic teaching on the nature of the Ātman and Brahman

- John Hierl

The main spiritual teaching of the Upaniṣads is that of the Ātman as the divine Self within every being which is then equalled to Brahman as represented in the Mahāvākya of '*Ayam*ātmā *Brahma* – The Self is Brahman'. In order to make such abstract concepts clear, the Upaniṣads describe the Self and Brahman in different ways. It is my aim to outline these approaches and pinpoint what the Upaniṣads state on their respective natures. Firstly, I will analyse selected passages on the nature of the Ātman, thereby interpreting their meanings which will lead into the aspects of Brahman. Because of the above mentioned Mahāvākya, the teaching on the latter often resembles that of the Ātman. I will conclude by interpreting the reason for the intangible and paradox Upaniṣadic teachings on the nature of the Ātman and Brahman.

The Upaniṣads show different approaches in describing and defining the nature of Ātman. On the one hand, for example, the sage Yājñavalkya in the *Bṛhadāraṇyaka Upaniṣad* says 'About this self (atman), one can only say "not—, not—".' (Olivelle, 1998: 4.2.4 and 4.4.22) The Ātman is defined here in terms of negation. This represents the Upaniṣadic teaching that whatever one might say about the Self will never be sufficient in defining what the transcendental and underlying core of everything called Ātman really is. Indeed, the teaching seems to imply that there can never be a satisfying definition of the Self at all. On the other side and overall, the Upaniṣads describe the Ātman in numerous, intangible attributes:

> 'The true nature of the Self is revealed in Upanisads as being devoid of all limiting adjuncts, never-changing, infinite, bliss, consciousness, indifferent, unattached, and is one without a second.'[1]

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The nature of Ātman seems to be a concept which is hard to grasp for the mind. Yet at the same time, some Upaniṣads do break it down to clear-cut terms. The *Bṛhadāraṇyaka Upaniṣad* gives a threefold definition of the Ātman by stating '…it consists of speech, it consists of mind, and it consists of breath.' (Olivelle, 1998: 1.5.3) The Ātman is characterised here in a more tangible and straightforward manner. As without breath there would be no speech, I would say the teaching here denotes the Ātman as the mind which can only express itself through breath and speech upon which it depends.

The *Chāndogyopaniṣad* gives an even more detailed definition in which the Ātman is dissected into different parts as if the subject itself were a science:

> '…it is made of mind; the vital functions (prāṇa) are its physical form; luminous is its appearance; the real is its intention; space is its essence (ātman); it contains all actions, all desires, all smells, and all tastes; it has captured this whole world; it neither speaks nor pays any heed.'[2]

As mentioned before, the Ātman is equalled to the mind stating that it has intentions and is seeking 'the real' which I think represents one of the core teachings of the Upaniṣads: to search and find the ultimate truth behind the world. In lesser metaphysical terms, the Self has a physical form consisting of the prāṇas (vital airs) and is ascribed a passive role of observing all the actions or desires in which it does not 'pay any heed'. In order then to be the silent witness, the Ātman therefore has space as its essence and is omnipresent. It incorporates the whole world of senses and hence knows everything. Despite such concrete terminology, I would suggest the nature of the Self is described here in such a way as to represent the ultimate, but subtle reality.

As evidence for its intangibility the Īśāvāsya Upaniṣad denotes the Ātman in terms of paradoxes, such as moving and yet standing still at the same time. This kind of attribute establishes the fact that the Self cannot be grasped or even reached by the mind. It is simply outside of the boundaries of logic. The same Upaniṣad further states that the Self is swifter than the mind (Olivelle, 1998: 4f). This seems to express that whatever thought there might be, the Ātman already knows it and

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appears to have all possible knowledge. The teaching here is that the Ātman transcends and is superior to everything.

The *Kaṭhopaniṣad* describes the Self as the unseen which is hidden in all beings. Only those who are subtle in mind and heart can reach it (Olivelle, 1998: 3.12). In the same Upaniṣad it is the Self's transmigrating nature which enters bodies making the Ātman 'the one controller, the self within every being, who makes manifold his single appearance' (Olivelle, 1998: 5.12). At the time of death, the Ātman is like a caterpillar reaching out for the next blade of grass meaning the next body.

In my opinion, the Upaniṣadic teaching on the nature of the Self can hence be likened to the universal force which breathes life into everything and yet still remains an untouched, homogenous whole. That is why Prajāpati in the *Chāndogyopaniṣad* speaks of the Ātman as the consciousness through which sensing is made possible: The Self is repeatedly called 'the one who is aware' (Olivelle, 1998: 8.12.4-5).

Another term for the life-providing Self is light which is given in the *Bṛhadāraṇyaka Upaniṣad*: 'The self (atman) is then his source of light. It is by the light of the Self that a person sits down, goes about, does his work, and returns.' (Olivelle, 1998: 4.3.6)

What gives the nature of Ātman its binding aspect holding all of life together is portrayed in Uddālaka's teaching to Śvetaketu in the *Chāndogyopaniṣad*. Uddālaka gives the example of rivers which flow into the ocean. Retaining their identity whilst moving on land, they in the end merge into the ocean and lose all their identity. With such powerful imagery, the Upaniṣads unify all definitions of the Ātman under Brahman whose nature principally consists of three aspects:

> 'At this level, the ultimate is experienced as sat (existence as such), cit (pure consciousness), and ānanda (bliss). This experience also brings one mokṣa, or release from the samsāric world of phenomenal existence. The ultimate thrust of Upaniṣadic speculation is thus not so much theoretical as practical and soteriological—deliverance from the empirical world and from the cycle of karma and rebirth.'[3]

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Mokṣa, according to the Upaniṣads, comes through realising the equation of Ātman and Brahman as portrayed in the Mahāvākya '*Tat tvam asi*' and experiencing life as one because: 'One alone is he who governs all those causes, from 'time' to 'self.'' (Śvetāśvatara Upaniṣad, Olivelle, 1998: 1.3)

The *Bṛhadāraṇyaka Upaniṣad* urges its seekers to behold Brahman as a unified whole in one's mind by stating: '…there is here nothing diverse at all! From death to death he goes, who sees here any kind of diversity.' (Olivelle, 1998: 4.4.19) This expresses that Brahman like the Ātman is a homogenous whole whose characteristics are immeasurable and immovable. Realising Brahman as the One Infinite Self is the goal of every seeker.

The Upaniṣads describe Brahman as transcendent of all duality. The *Chāndogyopaniṣad* denotes Brahman as being outside of dream and deep sleep (Olivelle, 1998: 8.10 f) because of it being immortal. The *Bṛhadāraṇyaka Upaniṣad* says that after death one goes to a '... world where there are no extremes of heat or cold. There he lives for years without end.' (Olivelle, 1998: 5.10) The implication here is that one has to practice detachment and transcend duality in life in order to be freed and attain Mokṣa.

Many passages in the Upaniṣads postulate the way to Brahman in terms of experience rather than knowledge. One has to become absorbed in Brahman and '…awareness remains: chit, pure, undifferentiated consciousness, beyond the division of observer and observed.' (Easwaran, 2008: 39)

It is this consciousness of awareness called Brahman which leads one to the experience of a world of bliss. The *Bṛhadāraṇyaka Upaniṣad* puts this nature of Brahman into measurable terms. It states that: 'A hundred measures of bliss enjoyed in the world of Prajāpati equal a single measure of bliss enjoyed in the world of brahman ...' (Olivelle, 1998: 4.3.33) One could by mistake arrive at the conclusion that Brahman is quantifiable, but in my view such expressions are just proof of the Upaniṣads' urge to proclaim Brahman as the only and supreme reality. The *Kaṭhopaniṣad* states that 'He is.' by affirming he's the Real. To one who perceives him as '… 'He is' it becomes clear that

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he is real.' (Olivelle, 1998: 6.13) Brahman is described as that which simply exists (Sat). The *Bṛhadāraṇyaka Upaniṣad* adds that one cannot change this state by ones' actions – it just is (Olivelle, 1998: 4.4.6), making it unaffected by anything and representing what is real (Satya).

The latter aspect of Brahman's nature as Satya is dissected further in the *Chāndogyopaniṣad* as that which joins everything together: 'This word has three syllables: sa, ti, and yam. Of these, sat is the immortal, and ti is the mortal, while the syllable yam is what joins those two together. Because the two are joined together (yam) by it, it is called yam. Anyone who knows this goes to the heavenly world every single day.' (Olivelle, 1998: 8.3.4) The nature of Brahman is here again equated to that of Ātman: It seems to be the only reality which binds all of life together and therefore it can never perish.

The *Bṛhadāraṇyaka Upaniṣad* further defines the imperishable Brahman as unborn Self, unaging, undying, immortal, free of fear. (Olivelle, 1998: 4.4.24) It then concludes that its nature must be completely free of everything.

The *Chāndogyopaniṣad* specifies what the liberated nature of Brahman comprises: free from old age and death, sorrow, hunger and thirst, evils, old age and death (Olivelle, 1998: 8.1.4 and 8.7.1).

That is why the Upaniṣads describe Brahman as a state of being without desires. They see its attainment as the only real aim in life whereas all other desires are to be left behind. The *Bṛhadāraṇyaka Upaniṣad* expresses directly: The one who has banished all desires 'lurking in one's heart' will become immortal and attains Brahman (Olivelle, 1998: 4.4.6). Mokṣa as the moment of merging into it represents the unified state without desires. In order to reach Brahman, one has to first understand the concept of Ātman, realise it is the same as Brahman and abide in the experience of the Supreme Reality.

Conclusion

The Upaniṣads differ considerably in their teaching approaches on the nature of the Ātman and Brahman. On the one hand they objectify these concepts in methodological and sometimes scientific language, yet on the other hand the same are disputed by stating that they just cannot be

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put into terms graspable by the mind or intellect. What is one to make of such paradoxical teachings that contradict each other?

Yājñavalkya's approach of negation in the *Bṛhadāraṇyaka Upaniṣad* - the Ātman being 'not this, not that'- might provide a clue. His statement indirectly expresses that even the attempt to describe these concepts is a futile undertaking. Therefore, I would conclude that what the Upaniṣads actually do teach on the nature of the Ātman and Brahman is always only to be taken as pointers to the Reality behind our world which we cannot see, but which they urge us still to be aware of.

Hence, the seers of the Upaniṣads often deliberately seem to have left their descriptions of the nature of the Ātman and Brahman confusing and open to interpretations. Their intention was to say to seekers: Do not concern yourselves with the wording as we cannot put the Self or Brahman into words ourselves. If spiritual Truth as stated in the Upaniṣads would be that intangible, then nobody could really teach it to its seekers, but they had to experience it themselves. Finding Brahman for oneself is then what the Upaniṣads ultimately aim to teach.

Notes

1. Sankaranarayanan, 2015: 53
2. Olivelle, 1998: 3.14.2
3. Joseph Prabhu, *Upanishadic Philosophy,* Encyclopedia.com, [website], 2006, https://www.encyclopedia.com/international/encyclopedias-almanacs-transcripts-and-maps/upanishadic-philosophy

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Origin and Classification of Precious Stones in *Ratnaśāstra* Treatises

- *K G Sheshadri*

Introduction

In ancient India, precious items like elephants, horses, women and so on were known by the term '*Ratna*' (as it was the object of delight or a coveted object). As a common word it signifies precious stones or gems characterized by brilliance or luster. Precious stones were treasured for their beauty, value, effects due to planets and magical efficacy on the wearer. Ancient Indian literary works contain enormous information related to precious gems used as articles of ornament and decoration.. The need for testing their purity (known as *Ratnaparīkṣāvidhiḥ* in Sanskrit) and of correctly evaluating their worth engaged the attention of ancient Indians. Thus several treatises dealing with various types of gems or precious stones, their origins and ways of testing them, their planetary effects and so on were developed in Sanskrit and other languages. India had been a chief supplier of precious stones to the world from ancient times and also engaged in maritime gem trade. Indian kings were fond of hoarding huge quantities of valuable gems in royal treasury. There were also many gem or precious stone markets in ancient India. Many such exquisite stones were plundered by various invaders from ancient times. The present paper gives a brief overview of the ancient Indian texts of gemology dealing with their origins and classification, properties and other features.

Ratnaśāstra Texts - A Brief Overview

A considerable knowledge of minerals, metals and some precious stones was possessed by the people of Indus valley civilization. Semi-precious stone bead industry was widespread in the Harappa civilization which

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used rock crystal or quartz (SiO_2), varieties of Chalcedony, Carnelian (deep red), Chrysoprase (apple green color), Plasma (bright green or emerald green), blood stone (Plasma with red spots), Agate (different coloured chalcedony), Onyx (Agate with straight bands), Feldspar, Amazon stone, Nepheline, Lapis-lazuli, Turquoise and Jade some of which were imported. Ancient Vedic literature also reveals knowledge of some gems. In the *Ṛgveda*[1], Agni is described as 'cradle of gems' –

अग्निमीळे पुरोहितम् । यज्ञस्य देवमृत्विजं होतारं रत्नधातमम् ॥

agnimīḻe purohitam | yajñasya devamṛtvijaṁ
hotāraṁ ratnadhātamam ||

The diamond is termed as '*Vajra*'. In the *Atharvaveda Saṁhitā*[2] [IV.10.1-7] the genesis of conch shells and pearls is mentioned. The mention of precious stones is also largely found in epics such as Vālmīki *Rāmāyaṇa*[3] and sage Vyāsa's *Mahābhārata*[4]. Several Purāṇas also flourish interesting details about gems. The diamond of exceptional quality known as 'Kaustubha' is said to be worn by Lord Viṣṇu. The 'Kaustubha' is said to have originated from the ocean when it was churned by the Gods and demons.

The *Bhāgavatapurāṇa*[5] (Skandha X) mentions about the Syamantakamaṇi possessed by Satrājit, the father of Satyabhāmā. This was then taken by his brother Prasena to the jungle when on a hunt he was killed by a lion. The gem was then taken over by the Lord of bears namely Jāmbavān who then killed the lion. As the Syamantakamaṇi was presented by Lord Sūrya to Satrājit, he accused Lord Kṛṣṇa when the gem went missing. The gem was restored by the lord after a long fight with Jāmbavān. The *Garuḍapurāṇa*[6] [Chap.68 to Chap.80] mentions about the origin of various precious stones from the body of demon Bala. Some information on precious stones is also found in the *Agnipurāṇa*[7] [Chap. 246] as well as the *Viṣṇudharmottarapurāṇa*[8]. Kauṭilya's *Arthaśāstra*[9] is a remarkable compendium on mines and precious gems. He classified gems on the basis of colour, lustre, varieties, flaws and testing methods. He quotes a work '*Ratnaparīkṣā*' in the text [Book II, Chap. XI].

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Several ancient sages are mentioned as having composed works on *Ratnaśāstra*. These include sages like Agastya, Vyāsa, Bhāradvāja, Aṅgirasa (known as Bṛhaspati or Suramantrin). Apart from their works the *Bṛhatsaṁhita*[10] of Varāhamihira dated to 6th c. A. D. devotes some chapters on *Ratnaśāstra* as in the text [Chap. 80 to Chap. 83] and might have preserved from lost special works on precious stones. The *Silappadikaram*[11] of Ilaṅgo Aḍigal contains a beautiful description of the gem market of Madurai, pearls harvested in the Gulf of Mannar, sapphires and rubies imported from Ceylon, rubies from Burma and so on. There are some works on gemology attributed to sage Agastya. These included the works like '*Agastimata*'[12] (in 350 or more ślokas dated to 6th-13th c. A. D.), *Agastīya Ratnaparīkṣā*[13] (100 ślokas dated prior to 1000 A. D.) and '*Agastya Saṁhitā*'. No work attributed to Bṛhaspati has come down to us although it is quoted by later writers. Sage Bhāradvāja is quoted as an authority on gemology. A work known as '*Ratnapradīpika*'[14] attributed to him was revealed by Pandit Anekal Subbarāyaśāstri of Bangalore in early 19th century. This text has been edited with the commentary of Bodhānanda and quotes some early authors and works such as '*Māṇibhadrakārikā*', commentary on sage Śaunaka's text '*Śaunakīya*', '*Vajrānuśāsana*' and sage Nārāyaṇa's '*Kalpānuśāsana*' on ingredients to be used for manufacturing artificial diamonds. The '*Hālāsyamāhātmya*'[15] of *Agastya Saṁhitā* section in *Skandhapurāṇa* also gives some information on precious stones. A work named '*Ratnaparīkṣā*'[16] of Buddhabhaṭṭa, a Buddhist writer of 5th-6th c. A. D. has been a model for later works so much so that the *Garuḍapurāṇa* incorporates the whole text after carefully removing all traces of Buddhism. Some portions of the text also resemble verses in the *Bṛhatsaṁhitā* of Varāhamihira. Other ancient works on gemology include '*Utpalaparimala*', '*Vāhaṭa*', '*Ratnadīpikā*' of Caṇḍeśvara [14th c. A. D.] having 9 chapters and 186 ślokas, '*Ratnaparīkṣā*'[17] of Īśvaradīkṣita [104 ślokas], '*Ratnasaṁgraha*', '*Ratnasamucchaya*', '*Śukranīti*' of Śukrācārya, '*Laghuratnaparīkṣā*', '*Maṇimāhātmya*' [58 ślokas], '*Viśvakarmīya*', '*Smṛtisārasaṁgraha*' and '*Maṇimālā*'.

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Some information on gems and precious stones is also found in other post–Vedic works such as '*Amarakoṣa*' of Amarasiṁha, '*Abhidhānacintāmaṇi*' of Hemacandra (dated to 11th c. A. D.), '*Medinī-kośa*' (dated to 1200-1275 A. D.) , '*Rājanighaṇṭu*' of Narahari Paṇḍita (1235-1250 A. D. as in Chap. XII), '*Vaijayantīkośa*' of Yādavaprakāśa (11th c. A. D.), the encyclopedic work '*Yuktikalpataru*' of king Bhoja of Dhāra [dated to 1075 c. A.D] and '*Varṇaratnākara*' of Jyotirīśvara Thakkura [dated to 14th c. A. D.]. Bāṇabhaṭṭa in his work '*Kādamabarī*'[18] dated to 7th c. A. D. states that *Ratnaparīkṣā* [testing of gems] was included in the education curriculum of prince Chandrāpīḍa. The *Ādipurāṇa*[19] [XVI.123-124] states that the first *T*īrthaṅkara Ṛṣabha taught the science of testing gems to his son Bāhubali. Nāgārjuna in his '*Rasendramaṅgala*'[20] also devotes some verses to precious stones especially diamonds. There also exist some *Prākṛit* texts on gemology. Among these one is the '*Rayaṇaparikkha*'[21] of Thakkura Pherū [dated to 1315 c. A. D.] who belonged to the *Kharatara* sect of *Śvetāmbara* Jains. He served under four successive Sultanates of Delhi namely Alauddin Muhammad Khilji [1296-1316 A. D], Shihabuddin Umar [1316 A. D.], Qutubuddin Mubarak Shah [1316-1320 A. D.] and Ghiya-suddin Tughlaq [1320- 1325 A. D.]. Thakkura Pherū quotes the works of Agastya, Bṛhaspati and Buddhabhaṭṭa, thus indicating that a gemological treatise attributed to Bṛhaspati was available in his times. Interestingly he quotes prices of various precious stones and gems separately giving its description, flaws and places where they are found. He also devotes a section on description of gems imported from Persia (such as Spinel, Cornelian and turquoise). He was the first Indian gemologist to describe imported gems and his information is quite pre-cise and accurate as can be seen from contemporary Arabic works of gemology. He also had advantage of practical experience of Alauddin Khilji's treasury. Thakkura Pherū quotes extensively from the '*Agastimata*' on gem experts and the prices of gems. There also exists another minor Prākṛit text known as '*Sīrirayaṇaparikkhāpayaraṇa*'[22] attributed to Pherū but may have been by some later redactor. The text is brief and also gives the prices of gems. Based on Thakkura Pherū's texts, there are some texts on gemology written in old Hindi and Rajasthani languages by jewellers and even by Jain monks. Jain texts such as

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'*Āvaśyakacūrṇī*', '*Uttarādhyāyanasūtra*' and '*Jñātadharmasūtra*' also have some information on precious gems. Some texts on gemology by later Jain monks include the '*Ratnaparīkṣā*'[23] of Tattvakumāramuni and Vācaka Ratnaśekhara both written in old Hindi. There exists a '*Ratnaparīkṣā*'[24] of Nārāyaṇa based on the '*Smṛtisāroddhāra*'. Treatises on Tantras and Jyotiṣa (astrology) expound the good effects of wearing rings and necklaces composed of nine precious gems, the planets ruling them, the effects on the wearer of such ornaments, the auspicious periods as to when they are to be worn and so on. A brief discussion about such gemology texts been mentioned in recent literature[25,26]. *Kāvyas* have description of precious gems in the context of describing the city, the form of ornaments worn by various princes and princesses. However, these have not been critically studied and need to be researched on the basis of indigenous information of precious stones in ancient India. Some information on precious stones and gems is also found in the 'Lokopakāra'[27] of Chāvuṇḍarāya, a poet scholar of Karnataka in the court of king Jayasiṁha (1015-1042 A. D.), the 'Ś*ivatattvaratnākara*'[28] of Keladi Basavarāja (STR) which is an encyclopedic text, the '*Navaratnamaṇimāhātmyam*'[29] (NMM) of Agastya, the '*Ratnaśāstra*'[30] (100 verses) of Bālavaidya Cheluva and '*M*ānasollāsa'[31] of Chālukya king Someśvara (1131 A. D.). These texts deal on the origin of precious stones, colour, properties, defects, the source of their mines, the deities governing them and so on that are elaborated in the contexts dealt further. Apart from these texts, a glimpse of the vast wealth of precious stones in ancient Karnataka is obtained from Western traveller accounts. The '*Periplus of the Erythrean Sea*'[32] documents that India exported ivory to Graeco-Roman world. The Romans were fascinated with Indian merchants of precious stones. They had elaborate testing procedures for checking the right quality of pearls. Megasthenes testified that Indians exported vast quantities of pearls. Pliny, the elder in his '*Naturalis Historia*'[33] observes that Indian trade centers were conduits for gems from neighbouring countries also. The account of travellers such as Al-Biruni (973-1050 A. D.), Ibn Batutta (1304-1369 A. D.), Abdul Razzack (1431-1482 A. D.) Caesar Fredrick (1530-1603 A. D), Duarte Barbosa (1480-1521 A. D.), Fernao Nuniz (1500-1550 A. D.), Pieter de Lange (1663 A. D.), Niccollo de Conti (1395-1469 A. D.),

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Garcia da Orta (1501-1568 A. D.), Uertomannus (1503 A. D.), Barradas Jean Baptiste Tavernier (1605-1689 A. D.) and others also deals on various aspects of gemology and trade of gems as evident in the periods of various empires that ruled the Southern regions of which some are elaborated in literature[34].

Ratnaśāstra in Sanskrit Literature

The knowledge of precious stones as described in ancient Sanskrit literature may be studied under the following heads pertaining to various aspects as dealt in them –

[A] Origin of Precious Gems

Various ancient Sanskrit texts on gemology have various narratives regarding the origin of gems. Buddhabhaṭṭa in his '*Ratnaparīkṣā*' as well as the *Garuḍapurāṇa* narrate the legend that in times of yore, Indra killed the demon Bala and his body parts became precious gems. From his head, shoulders, navel region and his two legs, the four classes of gems – Brāhmaṇa, Kṣatriya, Vaiśya, *Śūdra* arose. Specific gems like Diamond (from Bala's bones), Pearls (from teeth), rubies (from blood), emerald (from body fluids), chrysoberyl (from marrow), cat's eye (from finger nails), rock crystal (from fat), corals (from flesh), topaz (from skin) and Bhīṣma (from semen arose from the demon's body. Varāhamihira in his *Bṛhatsaṁhit*ā [LXXX.3] states that gems originated from demon Bala while others say it is from sage Dadhīci and others attributed it to the nature of earth. The '*Ratnaparīkṣā*' section of '*Smṛtisāroddhāra*' states –

पुरा पृथिव्या रत्नानि गर्भे सन्तीह सर्वशः ।
रत्नगर्भेति सा भूमिः ख्याताभूद्भुवनत्रये ॥

purā pṛthivyā ratnāni garbhe santīha sarvaśaḥ|
ratnagarbheti sā bhūmiḥ khyātābhūdbhuvanatraye||

It also narrates the legend of gems originating from body of Vajrāsura (Vṛtra) killed by Indra. This is also supported by Īśvaradīkṣita's '*Ratnaparīkṣā*' who adds –

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भूस्वभावाद्धि रत्नानि जातानि विविधानि तु।
उपला रत्नरूपत्वं प्राप्ताः कालान्तरेण वा॥

bhūsvabhāvāddhi ratnāni jātāni vividhāni tu|
upalā ratnarūpatvaṁ prāptāḥ kālāntareṇa vā||

Buddhabhaṭṭa adds that Bala's limbs became seeds of gems (Ratnabīja) and the celestial deities like Devas, Yakṣas, Siddhas, Nāgas rushed to seize these seeds. In this tumult, many of these seeds fell to earth. The '*Hālāsyamāhātmya*' of *Agastya Saṁhitā* section in *Skandha-purāṇa* narrates another legend according to which Lord Mahāviṣṇu in the form of Mohinī was attracted by God Īśvara (Lord Śiva) causing the semen to be dropped. The semen fell on foothills of *Mandāra* Mountains and the region where it fell formed several mines. Another ancient legend regarding origin of gems as stated by the '*Hālāsyamāhātmya*' is that Garuḍa produced a dark coloured juice which fell here and there in order to untie and release Aruṇa, his brother from the hatched egg shell pieces. Aruṇa was the charioteer of the Sun God. Wherever the egg shell pieces fell, mines were formed. There also exist legends according to the *Hālāsyamāhātmya*, that mines of precious stones also originated from the phlegm drops of Lord *Varāha* after he killed the demon Hiraṇyākṣa, also gems originated from the falling wings of mountains having being cut by Lord Indra, as well as from the impurities of those who left the families of ancestors and were segregated by Lord Brahma, from the flesh of demons Madhu and Kaiṭabha killed by Lord Viṣṇu, from the impurities of the eyes left by Indra who performed Aśvamedha (horse) sacrifice to get rid of sin of killing Viśvarūpa, from the semen of Vivasvat (the Sun God) who followed Tvaṣṭrī in the form of a mare and also from the drops of the poison drunk by Lord Śiva (known as Nīlakaṇṭha or Viṣakaṇṭha). Thakkura Pherū also gives the mythical origin of gems in his text '*Rayaṇaparikkha*' on same lines as that of Buddhabhaṭṭa. The '*Mā*nasollāsa' and '*Śivatattvaratnākara*' of Keladi Basavarāja (STR) do not deal much on the origin of gems. However, sage Agastya's '*Navaratnamaṇimāhātmyam*' deals on origin of gems according to the legend of Balāsura that have also been treated in the Sanskrit text '*Agastimata*'.

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Classification of Gems in Ancient Indian Texts

Several types of precious stones and gems were known to ancient Indians. They were broadly classified as Mahāratna and Uparatna (precious or semi-precious stones). The Mahāratnas include Vajra (diamond), Muktā (pearl), Māṇikya (Ruby), Indranīla (sapphire) and Marakata (Emerald). The Uparatnas include Vidruma (Coral), Gomeda (Jacinth), Puṣparāga (Topaz) and Vaiḍūrya (Lapiz Lazuli). Together, they constitute the nine gems (Navaratnas). 'Utpalaparimala', a text on gemology mentions 22 varieties of gems adding the following 13 precious stones to the list namely – Karketana, Rudhirākṣa, Vipula, Vimalaka, Rājāmaṇi, Sphaṭika, Chandrakānta, Saugandhika, Śaṅkha, Mahānīla, Brahmamaṇi, Jyotirasa and Sīvyaka. Some texts add two more stones namely Sūryakānta and Tārākānta. The Agnipurāṇa enumerates 36 precious gems including the Navaratnas. These additional gems include Mahānīla, Gandhasasya, Sphaṭika, Chandrakānta, Sūryakānta, Pulaka, Karketana, Jyotirasa, Rājapaṭṭa, Bhallātaka, Dhūli, Tuṣyaka, Sīsa, Pīlu, Pravāla, Girivajra, Bhujaṅgamaṇi, Vajramaṇi, Tiṭṭibha, Bhramara, Rājamaya, Saugandhikā, Gañja, Śaṅkha and Brahmaṇya. It also describes characteristics of 30 different types of *Sālagrāma* stones. Several other special types of stones and their aspects have been treated in recent literature[35].

Several gemological texts mention the spots of the origin, colour, characteristics, properties, flaws, varieties and testing methods of these precious stones. Interestingly, some texts mention geographical sources of the mines where these precious stones could be obtained that were known from Purāṇic periods. A critical evaluation of mineralogical aspects of some of the gems especially according to Kauṭilya and Varāhamihira has been elaborated in literature[36]. Several other gems have also been briefly discussed in literature[37] and not elaborated in present context.

[A] Diamonds (Vajra) –

Almost all Ratnaśāstra texts deal extensively about precious stones beginning with diamonds.

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Origins – According to Ratnaśāstra texts diamonds originated from the bones of demon Bala. Some attribute it to the 'Vajra' derived from the bones of sage Dadhīci.

Sources - Ancient Gemologists name the source spots of diamonds to be Kaliṅga and Kosala in Kṛtayuga, Himālaya and Mataṅga in Tretāyuga, Pauṇḍarīka and Surāṣṭra in Dvāparayuga, Vairākara and Sauvīri in Kaliyuga. Thakkura Pherū mentions Veṇuja instead of Vairākara (Wairgadh in modern times). The '*Śivatattvaratnākara*' STR [VI.17.4-5] as well as '*M*ānasollāsa' [*Viṁśati* II, 4.403-404] also mentions the same source spots. Sage Agastya's '*Navaratnamaṇimāhātmyam*' (NMM) [I.10-11] gives the same source spots mentioning the countries adjacent to Sūrpa and Veṇu rivers in Kaliyuga. Kauṭilya's Arthaśāstra classifies diamonds as Sabharāṣṭraka, Madhyamarāṣṭraka, Kaśmaka *Śrīkaṇṭaka*, Vedotkaṭa, Maṇimantaka and Indrāvaṇaka and so on based on the place of occurrence of these diamonds but these are not presently identifiable. Varāhamihira on the other hand mentions diamonds of various colors obtained in different geographical spots but greater research studies are required to locate the primary and secondary rock formations possessing such diamonds.

Features and classes - Diamonds are classified as masculine, feminine, and neuter. Those which have flat surface, are round in shape, brilliant and devoid of scratches or spots are masculine, those with spots and lines are feminine, triangular and elongated ones are neuter diamonds. Diamonds of different colours and shapes were attributed to various deities. The characteristics of an ideal diamond has been described by all ancient treatises as having six pointedness, purity without stains, being a well formed octahedron (8 facets) with pronounced sharp edges and lightness as stated in STR [VI.17.6-7] as well as supported by 'Mānasollāsa' [*Viṁśati* II, 4.405-407]. The *Bṛhatsaṁhita* of Varāhamihira describes a perfect diamond as one that cannot be pierced by any other substance, capable of floating in water, light in weight, brilliant, glossy with reflection of lightning, fire and rainbow [*Ratnaparīkṣā Adhyāya*, 14]. These characteristics are also given by *Hālāsyamāhātmya* [XXII.89] and '*Navaratnamaṇimāhātmyam*' NMM [I.35]. Diamonds are classified as Brāhmaṇa, Kṣatriya, Vaiśya, *Śūdra* in accordance with

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four shades of colour – white, red, yellow and black as stated in STR [VI.17.9] as well '*Mānasollāsa*' [*Viṁśati* II, 4.408-412] giving their characteristics. The '*Śivatattvaratnākara*' STR [VI.17.22-23] also classifies the diamonds as masculine (round with flat surface, brilliant, devoid of scratches or spots), feminine (with spots and lines triangular), Neuter (Elongated spots) that should be worn by men, women and eunuchs respectively.

The '*Ratnapradīpikā*' of sage Bhāradvāja quotes '*Śaunakasūtra*' on classification of diamonds as Khanija, Kulaja, Śilaja and Kṛtaka. The commentary on the *sūtra* namely '*Māṇibhadrakārikā*' is also quoted by sage Bhāradvāja giving a classification based on the Varṇas (Brāhmaṇa, Kṣatriya, Vaiśya, Śūdra). Interestingly, the text states that each of these classes has 25 varieties of diamonds with the last having 26 varieties. The description of the characteristics of all these 101 diamonds is stated to be described although sage Bhāradvāja mentions the characteristics of the four classes - Khanija (originate from mines of mica), Kulaja (originate from the 7th variety of white mud Kulā in the earth), Śilaja (from mines of Sphaṭika or quartz) and Kṛtaka (artificially produced by machines) quoting the views of sage Sāmba. Sage Agastya's '*Navaratnamaṇimāhātmyam*' NMM [I.37-40] gives a scientific scale of evaluating diamonds based on weights of eight white sesame seeds called as Taṇdula. Sage Agastya's text also gives elaborate methods of evaluating diamonds as described in the text NMM [I.43-56]. The '*Agastimata*' [61-75] as well as the NMM give the list of qualifications, disqualifications and ethics for experts of gems. These texts also elaborate on the methods of purchasing diamonds as well as other precious gems. Thakkura Pherū in his '*Rayaṇaparikkha*' mentions about experts who examine gems quoting the prices as well as fixing the prices for selling them. Sage Bhāradvāja's text quotes some lost treatises exclusively dealing on preparation of artificial diamonds (Kṛtakavajra). These include the '*Vajrānuśāsana*' and '*Kalpānuśāsana*' of Nārāyaṇa Muni with the commentary '*Padasaṁgrahadīpikā*'. Interestingly the 'Ratnapradeepika' also mentions the process of purification of ingredients to form artificial diamonds as well as the apparatus (known as Kṛtakavajrayantra) to

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prepare such diamonds according to sage Bhāradvāja. The centres of diamond mining and their trade have been discussed by scholars[38].

[B] Rubies ('*Māṇikya*' or 'Padmarāga') –

Origins – Several texts attribute the origin of rubies to the blood of demon Bala taken by Lord Sūrya before they fell to earth. Seeing Rāvaṇa, he dropped the same on Ganges and thus they became rubies. '*M*ānasollāsa' mentions that instead of '*Rohaṇagaṅgā*' it is to be read as '*Rāvaṇagaṅgā*'. It also states that Lord Viṣṇu gave Goddess Rukmiṇī three varieties of rubies namely Padmarāga, Saugandhikā and Kuruvinda.

Sources – Almost all gemological texts agree in the places of origins where rubies occur such as Siṁhala, Kālāpura, Randhra and Tumburu countries and colors of rubies that occur here as stated in NMM [III.8-10] and '*M*ānasollāsa' [*Viṁśati* II,4.473-477].

Features and Classes – Ancient gemologists were capable of distinguishing nearly 28-30 types of rubies based on various shades of colors. They are classified based on origin – Saugandhik*ā* (from sulphur), Kuruvinda (from Cinnabar) and Sphaṭika (from crystal). Some traditions classify them as tabulated in Tab. 1. These are also further classified as Adhama, Madhyama, Utttama according to the rays emitted upwards, downwards or sideways as in *STR* [VI.17.87] and sage Agastya's '*Navaratnamaṇimāhātmyam*' *NMM* [III.43-45 and III.51-52] with some giving the prices of rubies based on the light emitted. Rubies have four good qualities - dazzling hue, weight, purity and deep red colour as stated in *STR* [VI.17.74]. The colours of rubies tabulated in Tab. 1 are also well discussed in *STR* [VI.17.79-87], '*Navaratnam-aṇimāhātmyam*' *NMM* [III.31-40], '*Ratnaparīkṣā*' of Buddhabhaṭṭa and '*Agastimata*'. Interestingly, it mentions the names of several such rubies like Piṇḍaraṅga (emits light up and sideways), Kāntiraṅga (light equal to light of fire or rising sun), Kṣatriya (light equal to whiteness of 21 white mustard seeds or more) and Mānasa (weight more by a grain of wheat). Such pricing methods and evaluating various types of rubies are also mentioned by other gemological texts. The '*Śivatattvaratnākara*'

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STR [VI.17.92] gives a method to intensify the redness of a ruby by placing it in a bronze vessel containing orange juice for seven days.

[C] Emeralds (Marakata) –

Emerald is a variety of beryl [$Be_3Al_2(SiO^3)_6$] which contains little chromium (Cr^{3+}) according to scholars. There exists various terms for emerald in Sanskrit texts such as *'Aśmagarbha'*, *'Garuḍamaṇi'*, *'Garuḍodgāra'*, *'Buddharatna'*, *'Gārutmata'*, *'Haritotpala'*, *'Marakata'*, *'Tārkṣyaratna'* and so on that have been elaborated in literature[39].

Origins – Ancient gemological texts hold that Vāsuki, the king of serpents was carrying the bile of demon Bala to *P*ātālaloka when he was obstructed on his way by Garuḍa. Some bile fell from his mouth and thus emeralds originated from it.

Table 1. Classification and characteristics of Rubies in gemological texts

Class of Ruby	Characteristics	Type of Ruby
Brāhmaṇa	Found in 10 shades of colours of lotus, *Kalhāra* flower, fire, eyes of cuckoo bird, shine of light, pomegranate seeds and flowers, Sun, *Indragopa* insect.	Padmarāga or Jātaraṅga
Kṣatriya	Found in 8 shades of Lodhra, Kiṁśuka, Bandhūka, Japākusuma, Guñja, Sindhūra, blood of hare or heated iron	Kuruvinda
Vaiśya	Found in six shades	Saugandhika
Śūdra	In four shades of red and pink color	Nīlagranthī or Gavāṅga

The texts add that Garuḍa also swallowed some bile and spat it out in some regions of mountain *Dharanīndra* or coastal regions of Turuṣka country. Scholars identify it to be the land of Turks or Mount Zabara on Red Sea in Egypt. This legend is narrated by *'Ratnaparīkṣā'*

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[146] of Buddhabhaṭṭa, '*Yuktikalpataru*'[40] of king Bhoja, Agastya's text '*Agastimata*' [283]. The *Hālāsyamāhātmya* [XXIII.126-136] of *Agastya Saṁhitā* narrates the legends of Aruṇa's egg shell as well as Lord Viṣṇu in form of Mohinī attracted by Lord Īśvara causing the semen to be dropped. The mines of emeralds were formed wherever the pieces of egg shell or semen dropped. Thus emeralds earned the names 'Garuḍamāṇikya' (Garuḍa's gem), 'Garuḍodgāra' (Garuḍa's Saliva), 'Garuḍodgīrṇa' (spat by Garuḍa), 'Gārutmata' (related to Garuḍa) and so on. These legends of the origins of emeralds are also narrated by '*Navaratnamaṇimāhātmyam*' NMM [V.1-8]. The '*Śivatattvaratnākara*' STR [VI.17.113ff] also narrates the origin of emeralds.

Sources – All texts place source of emeralds outside India in the 'Barbara' country inhabited by Mlecchas. Thakkura Pherū gives some additional sources such as *Vavvara, Avalinda*, Mount Malaya and the sea coast.

Varieties - Thakkura Pherū in his '*Rayaṇaparikkha*' mentions five varieties of emeralds namely 'Garuḍodgāra', 'Kiḍautthi', 'Vāsavai', 'Mūgaunī' and 'Dhūlimarai' describing their characteristics and prices. The '*Ratnasaṁgraha*'[41] [12], a gemological text of unknown author mentions four varieties namely 'Garuḍodgāra', 'Indragopa', 'Vaṁśapatraka' and 'Tuttaka' without describing them. Īśvaradīkṣita's '*Ratnaparīkṣā*' mentions three types namely 'Puṣpāhvaya', 'Girikacha' and 'Śaṅkhamṛtaja'. The various colors of emeralds have been enumerated by '*Navaratnamaṇimāhātmyam*' NMM [V.17-18 and V.20-27] as well as STR [III.17.113-126].

[D] Sapphires (Indranīla) -

Ancient gemological texts mention sapphires as 'Nīla' while superior varieties are termed as 'Indranīla' and 'Mahānīla'.

Origin - Gemological texts state that sapphires originated from the eyes of demon Bala which were black and dark like bluish mountains when they fell in rivers in Ceylon and Kaliṅga. The *Hālāsyamāhātmya* [XXIII.141-146] states that Indranīlas originated from mines where the

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impurities of the eyes of Indra were left after he performed Aśvamedha (horse) sacrifice to get rid of sin of killing Viśvarūpa. The text adds that 'Mahānīlas' originated from the semen of Vivasvat (Sun God) when he assumed the form of a horse following Tvaṣṭrī who was in the form of mare.

Sources – All texts agree that sapphires are found in Ceylon while the '*Agastimata*' adds Kaliṅga and Kālapura.

Features and Varieties – The '*Ratnaparīkṣā*' [195-196] of Buddhabhaṭṭa states that sapphires in which colors of rainbow sparkle in 'Indranīla' and that which turns milk placed in a bowl into blue color is 'Mahānīla'. '*Agastimata*' considers the latter as 'Indranīla' [as in the text (268)] and all sapphires from Ceylon as '*Mahānīla*' [as in the text (244)]. Indranīlas are classified into four types Brāhmaṇa, Kṣatriya, Vaiśya and Śūdra based on the blue gems with tints of white, red, yellow and black colors. This view is supported by *NMM* [IV.10-12]. *Ratnaparīkṣā*' section of '*Smṛtisāroddhāra*' [6] of Nārāyaṇa, '*Mā*naso-llāsa' [*Viṁśati* II, 4.492], '*Hālāsyamāhātmya*' of *Agastya Saṁhitā* [XXIII.147], '*Śivatattvaratnākara*' *STR* [VI.17.93-94] and '*Rayaṇa-parikkha*' [82] of Thakkura Pherū. Sapphires occur in various shades like bluish like cloud, a peacock's neck, black like a bee's wings, shade of cuckoo's neck or like '*Girikarṇikā*' flower, or like a black water lily and so on as discussed in '*Navaratnamaṇimāhātmyam*' *NMM* [IV.23-26], '*Smṛtisāroddhāra*' [14-16] of Nārāyaṇa and '*Mā*nasollāsa' [*Viṁśati* II.4.501-504].

[E] Pearls (Muktā) -

Several gemological texts term pearls as '*Muktā*' or '*Muktāphala*'.

Origins – The texts enlist eight groups based on their origin such as from clouds, forehead of elephant, fish, hood of snakes, bamboo, conch shell, pigs and bivalve shell. These are stated in NMM [II.4], STR [VI.17.28-39], Īśvaradīkṣita's '*Ratnaparīkṣā*' [14-16] '*Ratna-parīkṣā*' section of '*Smṛtisāroddhāra*' [1-12] of Nārāyaṇa, '*Mā*nasollāsa' [*Viṁśati* II.4.424-435]. '*Rayaṇaparikkha*' [39-47] of Thakkura Pherū,

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'*Ratnaparīkṣā*' [52-62] of Buddhabhaṭṭa and '*Agastimata*' [83-108]. These texts elaborate on the origins of such pearls and their characteristics that are briefly tabulated in **Tab. 2.** The theories of origins of pearls from eight sources are found in '*Ratnaparīkṣā*' of Buddhabhaṭṭa as well as *Bṛhatsaṁhitā* of Varāhamihira. Some of the pearls are real while others are enveloped in a layer of fantasy. Pearls produced by conch shells, bamboos and bi-valve shells are considered real. No reports about fish pearl (probably ambergris in whales according to some scholars), boar pearls, cloud pearls are available. Regarding snake pearls, though such snakes have not been found, there exist much folklore about snake stones and are believed to be anti-venomous.

Tab. 2. Classification and characteristics of Pearls in gemological texts

Name of type of Pearls	Characteristics of Pearls
Jīmūta (cloud pearls)	Originated from clouds during rain and taken by Devas. Possessed by Devas and sages. Very bright and cannot be seen.
Karimuktā/ Gajamuktā (Elephant pearl)	Originate from forehead of sacred elephant. They are round big as a myrobalan, red or yellow in color. Bestow kingdom on wearer.
Timijamuktā (Fish pearl)	Originate from fishes and not visible to mortals. They are round in shape, light in weight, dark in color, destroy fear from enemies, thieves and Spirits. They give prosperity.
Ahija (Sarpa) (Serpent pearls)	Found in hood of sacred snakes. Are rare and round in shape, bluish hue, bright, ward off deceit, calamities, poison, disease and lightning, bless one with prosperity.
Veṇuja (Bamboo pearls)	Originate from bamboos growing on Mountain ranges created by Gods (Kulaparvata). They are of the size of *Emblic myrobalans*, dull luster, bestow kingdom and remove grief.

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Śaṅkhaja (conch shell pearls)	Originate from conch shells of Pāñcajanya type used by Lord Kṛṣṇa, blood red in colour, resemble egg of pigeon and ward off sins. They are found in deepest part of seas.
Varāhaja (boar pearls)	Originate from the heads of boars in between their tusks, round in shape, have colour of clarified butter or boar teeth. They are equal in size of fruit of *Shorea robusta*.
Śuktija (Bivalve-shell pearls)	Originate from the teeth of demon Bala, are also created when rains during asterism of Svāti fall on bi-valve shell. They are considered to be splendid among scholars, are very rare, bright as gold, size of Jasmine fruit (Jājiphala), circular in shape.

The elephant pearl is mentioned in several Sanskrit *Kāvyas* and is an outgrowth in its forehead or at the root of tusks. It is considered to be rare. The mention of elephant pearl (Gajamauktikā) pertains to *Ratnaśāstra* texts and is not found in texts dealing on elephants such as '*Mā*taṅgalīlā' of Nīlakaṇṭha, '*Hastyāyurveda*' of Pālakāpya Muni or Kauṭilya '*Arthaśāstra*'. A treatment of such elephant pearls in poetic texts is elaborated in literature[42].

Sources – Basavarāja in *STR* names eight regions where pearls are found namely Siṁhala, Pāraloka, Surāṣṭra, Tāmraparṇī, Pārasika, Kaubera, Pāṇḍya and Vāṭaka. Thakkura Pherū enumerates the centres of pearl fishery in ancient India such as Rāmāvala (Rāmeśvaram), Vavvara, Kāmtara, Kesiya, Persia and Ceylon. Pearl diving procedures are well described in traveller's accounts such as 'Chu Fan Chi', a Chinese text by Chau Ju Kua (1225 A. D.), Marco Polo (1260-1300 A.D.), Wang Ta Yuan (1330 A. D.), Caesar Frederic – a Venetian merchant, Jean Baptiste Tavernier and several accounts by British officers that have been documented in literature[43].

Features and classes – The '*Hālāsyamāhātmya*' of *Agastya Saṁhitā* [XXIII.105-106] classifies pearls as Vaiṣṇava (blue in color), Mahendra (yellow), Y*āmya* (cloud color), V*āyavya* (red), Varuṇa (pure), Ā*gneya* (red color). Some texts mention pearls of different

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names enlisting the characteristics. These include '*Sakalalakṣaṇa Muktā*' as in *NMM* [II. 45-46], 'Rukmiṇī Muktā' from oyster shell as in *STR* [VI.17.48-51], black pearls named 'Dhāraṇā', full white pearls named '*Kūpya*', half white ones called '*Sārdhasitā*' as in *NMM* [II.83].

[F] Puṣparāga – (Topaz)

These are secondary precious stones (Uparatna). The '*Hālāsyamāhātmya*' of *Agastya Saṁhitā* [XXIII.156-159] narrates the legend of Puṣparāga as originating from the phlegm dropped from nostrils of Lord Varāha after he killed the demon Hirāṇyākṣa. They are also said to have originated from the skin of demon Bala. '*Ratnaparīkṣā*' [216] of Buddhabhaṭṭa states that topazes occur in the Himālayas and are worn to appease Lord Jupiter. The '*Hālāsyamāhātmya*' [XXIII.161-162] mentions the peaks of mountain Pariyatra, low lying areas of Mandāra mountains, the city of Indra as sources of topazes. Topazes are slightly yellow in color, pure, beautiful, lustrous, soft, glossy and resembling in radiance the Karṇikāra flower.

[G] Gomedaka – (Zircon)

This is also an Uparatna. The '*Hālāsyamāhātmya*' [XXIII.153-154] states that Gomedaka originated from the bile of demon Bala. Gomedakas are of the color of gum myrrh, pure, glossy, even, weighty, without cracks, soft, brilliant and auspicious. It is named so as it resembles (cow's marrow). Basavarāja in STR [VI.17.139-143] states that Gomedaka are classified into four classes – Brahamana, Kṣatriya, Vaiśya and *Śūdra*. Thakkura Pherū in his '*Rayaṇaparikkha*' [100] mentions that Zircons occur in Sirināyakula, Parevaga country and in the Narmad*ā* river. Some gemologists state that it has the color of cochneal insect, honey color or cow's urine.

[H] Vaiḍūrya [Beryl or cat's eye] [Lapiz Lazuli]

This is also an *Uparatna*, endowed with light and dark shades, even, pure, heavy and clear. It is impregnated with a moving white covering. Vaiḍūryas are known by the name 'Jīvaratna'. Regarding the origins of

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Vaiḍūrya there are several versions. Interestingly, Īśvaradīkṣita's '*Ratnaparīkṣā*' [69] mentions that they originate from the Rajas of semen of Prajāpati. The '*Hālāsyamāhātmya*' [XXIII.163] states that they originated from the hairs of demon Bala while some texts state that they arose from his finger nails. Some scholars use the term Beryl or Cat's eye (Biḍālekṣaṇa) for Vaiḍūrya. It adds that beryls occur in Ilāvṛta, Mahāmeru, Gorakṣa, Magadha, Siṁhala, Malaya and Trikūṭa mountains. Buddhabhaṭṭa states that beryls occur in the Vidūra Mountain in Kuviyaṁgamadeśa (Koṅgavākiyadeśa – border of Koṅga and Chola country) as well as in the ocean that is also supported by Thakkura Pherū. Both the '*Hālāsyamāhātmya*' [XXIII.168-170] as well as the 'Ś*ivatattvaratnākara*' STR [VI.17.158-159] classify Vaiḍūrya based on the direction towards which the impregnated covering is spread. If it spreads the shadow to the right, it is called Brāhmaṇa. That to the left is termed Kṣatriya, that to west is called Vaiśya and that which spreads it to the East is called Śūdra. Several other aspects of beryl are dealt in literature[44].

[I] Corals (Vidruma) -

It is a product of gelatinous creatures and included among the *Uparatnas*. They grow in the midst of seas and occur in various colours. The '*Hālāsyamāhātmya*' [XXIII.171-178] gives various legends for the origin of corals such as having originated from flesh of demon Bala, or from impurities of the bodies of those who left the families of ancestors and segregated by Lord Brahma, from wings of mountains cut by Indra, from the hatched egg shell pieces of Aruṇa who was the charioteer of the Sun God, from the flesh of demons Madhu and Kaiṭabha killed by Lord Viṣṇu. Thakkura Pherū mentions the places where corals occur such as Kāvera, Mount Vindhya, China, oceans, Nepal, Great China which is not found in other texts. '*M*ānasollāsa' [*Viṁśati* II.4.528-529] mentions that corals occur in oceans near the 'Setubandha' (Adam's bridge) and are known as 'Vidruma' or 'Pravāla'. Corals occur in various colors such as red, ripe Bimba fruit, color of Japākusuma, beak of parrot and so on.

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[J] Other Precious Stones

Apart from the Mahāratna and Uparatna there exist several other minor gems mentioned in Sanskrit gemological texts although their descriptions, varieties and so on are not elaborated. The '*Utpalaparimala*', a gemological text describes the gems namely -

1. Rudhirākṣa– It is a gem which is white at center, has pure colour and dazzles of *Indranīla* all over.
2. Karketana – It is a gem devoid of all flaws, having perfect shine, weight and density, slightly yellow in colour. If wrapped in gold filament and kept in fire, it will be bright that does not diminish even after cooling.
3. Sphaṭika – Basavarāja in STR [VI.17.128] groups Sphaṭika or Quartz under the Uparatnas. He states that they occur in regions of Himālayas, Siṁhala, Vindhya mountains and banks of river Tāpī and are brilliant resembling snow or with a tinge of hue of *A*śoka flowers and pomegranate seeds as in STR [VI.17.134-135]. He classifies Sphaṭika into three types namely Sūryakānta, Chandrakānta and Tārākānta. Sūryakānta stone emit fire when Sun rays fall on it while Candrakānta stones emit nectar when rays of Moon fall on it. It is believed that Candrakānta stones indicate waxing and waning of Moon as well as they arouse tender passions. Thus lovers in separation seek solace on such stones. The Tārākānta stones (star stones) are a crystal gem of white colour, weighty, glossy, pure, flawless, free from gravels and cause cool effect as stated in *STR* [VI.17.131-133]. These stones are difficult to get in *Kaliyuga* according to Gemological texts.
4. Spinel [*Lālā*], Cornelian [Akīya] and Turquoise [Perujjā] - These are gems imported from Persia and mentioned by Thakkura Pherū in '*Rayaṇaparikkha*' [103].

Special crystals or precious stones - The '*Vaimānikaśāstra*'[45] of sage Bhāradvāja, a text on aeronautics mentions use of crystals in various instances and quotes from lost gemology texts such as '*Maṇipradīpikā*', '*Maṇiprakaraṇa*', '*Maṇiratnākara*' and '*Māṇibhadrakārikā*'.

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Interestingly the text gives elaborate manufacture of some precious stones quoting these texts. These include *'Rucikāmaṇi'*, 'Śabdaphena-*maṇi'*, *'Rudantīmaṇī' and* 'Śītarañjakamaṇi'. In dealing with several mechanisms to be fixed in an Aeroplane (Vimāna), the text enlists more than 103 kinds of crystals according to the text '*Maṇikalpapradīpikā*' and are classified into 32 groups. These are fixed as crest jewels on the Vimāna. These descriptions go to show that knowledge of precious stone, crystals and so on were so advanced in ancient India.

Conclusions

Several ancient Indian gemological texts deal extensively on the origins, geographical sources of mines, classification, properties, defects, pricing, testing methods of various precious stones. Some of these precious stones have been dealt as early in Vedic literature, epics, Purāṇas, Āyurveda texts. The mythological accounts are elaborated in *Agni-purāṇa* and *Garuḍapurāṇa*. The texts attributed to several sages like Agastya, Vyāsa, Bhāradvāja, Aṅgirasa, Śaunaka, Nārāyaṇa, Śukrācārya have vast gemological information that needs extensive scientific research by scholars. Some of these works have elaborate commentaries such as those of Bodhānanda, the '*Māṇibhadrakārikā*' that also enlist various other ingredients, geographical sources and other lost texts. Gemological texts of later writers like Varāhamihira, Kauṭilya, Buddha-bhaṭṭa, Nārāyaṇa, Īśvaradīkṣita, Chaṇḍeśvara, Bhoja, Thakkura Pherū also have extensive treatment of all precious stones regarding all aspects. The gemological information in various Sanskrit, *P*āli, Prākṛta Kāvyas is yet to be researched on a grander scale by scholars. Likewise the data on precious stones and their uses in Āyurveda and Rasaśāstra texts needs to be studied from a medical point of view to examine the various effects of gems in curing diseases although some studies are reported[46]. The text of sage Bhāradvāja has some interesting features of artificial diamonds, their preparation as well as references to some lost texts on gemology. The characteristic properties of various precious stones dealt in different *Ratnaśāstra* texts must be explored scientifically that will help to ascertain the rich knowledge of ancient Indians in examining,

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testing and trading in such gems. There are still unexplored manuscripts of Ratnaśāstra in various libraries and private collections of India that need to be studied. Extensive research in foreign libraries on source texts or records of the Dutch, Portuguese, French, British and Arab nations are required to determine the present status of the collections of precious stones that were either traded or taken from India. Scholars also need to study the various architecture, iconographical and inscriptional records to determine the jewels, precious stones handled by rulers of various periods in India. These will go a long way in bringing out a complete picture of *Ratnaśāstra* of ancient India.

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Some Special Features of the Saṭṭakas

- *Chandramouli S Naikar*

In the study of Saṭṭakas we come across a few special and peculiar features which deserve to be noted for their striking nature. It may be argued and perhaps rightly argued, that in a drama based upon a fictitious or legendary story, not much need be made of the element of realism, probability and feasibility. Our mythology is replete with legends in which the supernatural element is Supreme, while the folk-tales as collected in the *Bṛhatkatha* or the *Kathāsaritsāgara* abound in stories of princes, sages or other such dignitaries who could establish communion with Gods, semi-divine beings like the Gandharvas and the Vidyādharas or even the denizens of the nether world. With their help, they could achieve the impossible setting at naught the physical laws of the earth or the laws of causality which govern the actions of ordinary men.

Among them Bhairavānanda, a character, a swing scene and the dance called Carcari in the *Karpūramañjarī* and two Garbha-nāṭakas in the *Ānandasundarī* are the special and peculiar features in the Saṭṭakas.

The Master Magician: Bhairavānanda

The study of the Saṭṭakas reveals a few new details among which the character of 'Adbhuta Rasa' is a note-worthy one. This type of character as understood is necessitated by the condition of Saṭṭaka. This also has some importance for the religious history. In the *Karpūramañjarī* of Rājaśekhara, we find a character of a magician in its popular sense, that is of 'Bhairavānanda'. Scholars like, S. Konow and C.R. Lanman, M. M. Ghosh, H. C. Bhayani, N. G. Suru and R. P. Poddar have given some information about this Bhairavānanda.

Konow and Lanman take this Bhairavānanda to be a Magician or a wonderful master magician.[1] But M. M. Ghosh holds that he is not

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a magician in its popular sense but a Siddhi, Puruṣa of the Tantric sect who was believed formerly to have attained a spiritual height along with some occult powers i.e., Siddhis and so he could accomplish miracles. He argues as: Bhairavānanda wrongly taken to be a magician by Konow and Lanman was in fact a Siddha *puruṣa* of the Tantric Sect. It was believed formerly that a person has rightly exercised himself according to the method prescribed by the Tantric tradition not only attained a spiritual height but also developed some occult powers (Siddhis) by means of which he could accomplish miracles. Anyone who could thus work miracles in this way was called a Siddhapuruṣa. Hence, Bhairavānanda was not a magician in the ordinary sense but a Siddha-puruṣa having attained a spiritual height as well as occult powers according to the common Indian belief. And if Bhairavānanda, were a mere magician, his acceptance by the queen as her spiritual guide would have been improper. It is not possible that Rājaśekhara lowered her dignity by purposely making her the disciple of a sorcerer.[2]

But H. C. Bhayani hesitates to accept the views of M. M. Ghosh and holds his opinion as follows: 'in the introduction (pp.Lxii-Lxiii) to his edition of Rājaśekhara's Prākrit play *Karpūramañjarī*, Ghosh has sought to reinterpret the character of Lanman take the works of Bhairavānanda in act I at their face value and accordingly consider him to be depicted as a low priest leading a licentious life and a charlatan. Ghosh criticizes this view of the character of Bhairavānanda and tries to show that the apparently vulgar and immoral words of Bhairavānanda possess an inner meaning which sets his character in quite a good light. But if we strictly confine ourselves to the words of the text and their natural tone, it would be difficult for us to accept Ghosh's view, and there is some evidence to show that as early as the beginning of the 14th century A. D., Bhairavānanda's character was understood as by Konow and Lanman, to be drawn in anything but in flattering colours.'[3]

However, N. G. Suru accepts the miracle-maker Bhairavānanda to be a 'Kaula' or Left-handed Śākta, given to hideous practices under the name of their religion because in that religion it is stated, as Bhairavānanda himself states, that the path of salvation lies through the

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pleasures like indulging in drinking of wine and enjoying women freely and promiscuously, sensually and sexually:

mantana tantana na kimpi jane
jhanam ca no kim pi guruppasaa
majjam piamo mahilam ramamo
mokkham ca jamo kulamaggalogga (I.22)

[Of the mantras or the ritualistic practices, I know absolutely nothing, and by the favour of my teacher, no meditation too for us. We drink wine, enjoy women and (yet) adhering to the *Kula* path, we attain salvation]

randa canda dikkhia dhammadara
majjam mamsam pijjae khajjae a
bhikkha bhojjam cammakhandam ca sejja
kolo dhammo kassa no bhai rammo. (I.23)

[A hot strumpet for a consecrated lawful wife, wine we drink and flesh we eat; alms for (daily) food and a hide-piece for a bed: Such a Kaula religion who would not love]

muttim bhananti haribamhamuha vi deva
jhanena veapadhanena kaukkiahim.
ekkena kevalamumadaiena dittho
mokkho samarh suraakelisurarasehim. (I.24)[4]

[Even gods headed by Viṣṇu and Brahmā proclaim salvation through meditation, Vedic recitation and sacrificial performances. The lover of Umā alone has seen (for us) salvation along with (the enjoyment) of sensual pleasures and intoxicating liquids.]

It is quite interesting to note R. P. Poddar's views here. Discussing at length the details of Kaula religion and its influences, he holds: 'the Kaulas were a Tantric Sect who worshiped Śiva and Śakti according to the left hand method i.e. 'Vāmācara Paddhati' The word Kaula which is derived from Kula means body, who therefore, regarded body as subservient to the great purpose of emancipation, are called and known as Kaulas.

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'kulam Śar ram mahāprayojanamī
hetutaya jñeyam yeṣām te kaulah' (*Yoginīhṛdayadīpīka II.78*)

And Kula may possibly be interpreted as the family of the teacher and disciple. Thus, in this way Kaula dharma may mean the religion of a particular group of teachers and disciples or a religion of a coterie. And this interpretation cannot be very far from the reality for almost all Tantric sects or religions of specific coteries.[5]

There are two types of Kaula dharma. One is the Pūrva Kaula and the other is Uttara Kaula. The P*ū*rva Kaula had some sort of symbolic representation with which they performed their rituals but the Uttara Kaulas took to the crude worship of the sex organ. During the ritual the male devotee made the '*ā*ropa' of Śiva in himself and the female that of the *Ś*akti. Both male and female devotees worship together and they become naked during the ritual. The latter degeneration in to which the *Tantric* sects sank is evident here also. The Kaulas worshipped aspects of Ś*iva* and Ś*akti,* which the latter had assumed on account of assimilating some non-āryan deities. One aspect of Śiva is that of voluptuary. In the *Brahmāṇḍa Purāṇa,* Śiva is said to have visited the hermitage of the sages as a libertine. He danced, sang and laughed. The women in the hermitage were enamored of him and he indulged in sexual pleasures with them. To attenuate the anger of the sages, Brahma had to explain that the voluptuary was Śiva himself. *(Brahmāṇḍa Purāṇa,* Part I, Ch.27)[6]

Like most Tāntic sects, Kaulas might have adopted the sexual act as the symbol of the impersonal moment of stillness in which the intensity of the passions brought the participants to a state near to meditation. But, later they also fell into the degenerative trend and took to meat eating, wine drinking and sexual act as means to salvation. The P*ū*rva Kaulas used to worship a symbolic representation of the sexual organs called śrīcakra at the time of rituals, whereas the Uttara Kaula, indulged in worshipping the organ of a living beautiful woman and offering her afterwards wine and meat and also indulging in the sexual act.[7]

Bhairavānanda of the *Karpūramañjarī* seems to belong to the Uttara Kaula sect because Tantra is eliminated here. There is no reference

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to the worshipping of śrīcakra which is followed by the Purva Kaulas, but he brings a live damsel by his dint of powers and a ketaka flower is made to blossom as well.

Further, Poddar highlighting the sex, exonerated Kaula religion and noting the tenets of the *Kulārṇavatantra* states the importance of wine as one should go on drinking wine till one is mad with intoxication and in the same state one should enter the mad sexual revelry of the Bhairavīcakra and make the immoral moral, unworthy worthy, and falsehood truth.[8]

The esoteric Tantric sects not only exonerate sex but also hold it pious, leading to the ultimate emancipation for sex is one of the most primitive and fundamental propensities, the other being hunger and to try to suppress it is unnatural and well-nigh impossible. Hence their proposal is 'let us go to the Absolute through the natural appetite of our body'. Human nature itself, in their opinion, is the best help for realizing the truth. 'Man is the greater truth Humanity is the essence of divinity, man becomes god in the strength of his love'. Anointed with the primitive passion of sex, man and woman became the tabernacle of the absolute. The unknowable and the inscrutable is known in the flesh.[9]

Regarding his appearance, the author has said nothing but N. G. Suru in his edition has dealt to some extent and has opined that this Bhairavānanda might resemble the Vidyādhara Bhairavā of the *Dasakumāracarita* of Daṇḍin and Bhairavācarya of *Harṣacarita of* Bana.[10]

Finally, after consulting the opinions of scholars and now adhering to the text the *Karpūramañjarī,* we come to know that these Kaulas also like other sects of the Tantrikas boasted of unearthly Siddhis which they obtained through the esoteric practices. Bhairavānanda in the Saṭṭaka gives a sort of manifesto of his sect in these three verses.

Mantana... Suraakelisurararasehim. (I.22-24) (For details, vide footnote 4 above)

He says that he does not need mantra or tantra or knowledge (jñana) or meditation (dhyāna). He drinks wine, indulges with women and yet adhering to the Kula path attains emancipation. The religion of the Kaulas, he says, should be very much pleasing to everyone, for here

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a fiery wench, may be she is a widow initiated into the order, during the ritual becomes the lawful wife and the ritualist might indulge in sexual act with her. Meat is eaten here and wine is drunk. Sustenance is obtained from alms and the animal hide serves as bed. Brahmā and Viṣṇu or the followers of these Gods regard salvation to be obtainable through meditation and Yajña. It is the lover of Umā, Śiva alone who holds salvation obtainable through wine and women.

Thus, on the whole, he is an interesting character on the stage who brings the heroine in a semi-nude condition after her bath in a single piece of thin and wet garment which shows to advantage the tempting charm of her bewitching physical perfection to give delight to everyone by dint of his magic powers. He also makes a Ketaka blossom in the second Javanikā.[11] And he convinces the queen Vibhramalekhā to permit the king to marry Ghanasāramañjarī alias Karpūramañjarī of Lata so as to enable the king to become the Cakravartin thereafter.[12] Creating confusion to the queen to a great extent, he arranges the marriage of the king and the heroine.

To be brief he can be taken to be a master magician in its popular sense irrespective of all other details regarding him.

Notes

1. S. Konow and C.R. Lanman, KPM, (Hos), p.235
2. M. M. Ghosh, K. P. M. pp. 1xii-1xiii
3. Bhairavānanda of the *Karpu=raman#jari=*, Bharatiya Vidya, Vol.VII, Pts. 5, 6, 7 May June, July 1947, Bombay, P.121
4. N. G. Suru, KPM, PXXVI
5. R. P. Poddar, KPM, p.97
6. Ibid, pp.97-98
7. and 8 Ibid, pp.98-99
8. Ibid, pp.100-101
9. Ibid,
10. N.G. Suru, Op.Cit, pp xxvi-xxvii
11. And 13, KPM II 6-7; IV 18-19 respectively
12. KPM II 29-30.

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Orientalist Methodology of Rendering Scientific Terminologies in Indian Vernaculars and the Role of Sanskrit: A Study of Nineteenth Century Bengali Scientific Terminologies

- Jay Saha

Abstract: Early history of rendering scientific terminologies in modern vernaculars of India is associated with efforts of European Orientalists of 19th century who introduced Indian youth with new European Sciences in their own tongue. Europeans were pioneers in compiling necessary scientific terminologies required for such scientific literature as well. These terminologies dominated the works of scientific literature of the time while setting the methodology of translation followed in later years even after independence. Sanskrit, in the Orientalist's frame-work remains the central vehicle of rendering European scientific terms in vernaculars. European Orientalists were overwhelmingly in favour of direct adoption of Sanskrit terms wherever such terms are available no matter how complex or artificial those terms look like. However, they were well-aware about the challenges associated with using Sanskrit in the domain of European knowledge and addressed those challenges in the methodology adopted. The subject of this paper is to assess and evaluate the place of Sanskrit in development of scientific terminologies in Bengali where such initiatives started early in the process of cultivation of European sciences. This paper will also attempt to throw light on contemporary challenges of rendering scientific terminologies in modern Indian languages and how Sanskrit fits into the scheme.

Key Words: Scientific Terminology, Paribhāṣā, Europe, Sanskrit.

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Introduction

The word for technical and scientific terms in Indian languages is Paribhāṣā which is a Sanskrit word meant for 'any explanatory rule or general definition' according to Monier Williams dictionary.[1] In *Saṃsad Bengali English Dictionary,* Paribhāṣā has been defined as 'a technical word or term; technical terminology'.[2]

In *Vācaspatyam,* the definition of Paribhāṣā is interesting, 'शास्त्रकृतां, कृत्रिमसंज्ञायाम् अवयवार्थमनादृत्य समुदयार्थे, विशिष्टसंज्ञायाम्'[3] i.e. Pabhbhāṣā is a special name developed by experts and which does not adhere to the meaning of the parts but to the entire meaning of a word. Rājśekhar Basu (1880-1960), a stalwart Bengali writer, scientist in his article Bāṅlā Paribhāṣā defines Paribhāṣā in following words which is quite in sync with its original Sanskrit sense as outlined above:

> In general, the word Paribhāṣā may denote such word or group of words whose meaning has been fixed in agreement with experts and when used in the disciplines of Philosophy, Science etc. does not evoke any confusion in comprehending the meaning.[4] (translation by the writer)

According to Basu the connotation of a terminology/ Paribhāṣā is always artificial. Rāmndrasundar Trivedī, the most formidable architect of Bengali terminology in his essay Vaijnānik Paribhāṣā (Scientific Terminology) elaborates following features of Terminology/Paribhāṣā while defining the characteristics of scientific terminologies:

> One needs to consider following things while forming scientific terminology. The word that is intended to use should have a fixed, defined, limited and clear significance. Each word should be used for a well-defined connotation and that word will not be used for any second connotation (in the discipline). This is primary principle of scientific terminology. If language is formulated keeping this principle in mind the primary objective of scientific terminologies will be well served.[5] (translation by the writer)

In another essay on 'Terminology of Chemistry' or Rāsāyanik Paribhāṣā, Trivedi says,

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There is no need to connect names with the quality or nature of the thing named. Any attempt to translate names in relation to their meaning is futile…Many of the terminologies (in European languages) are formed not following any specific rule. These names do not bear any relation to meaning… One should always bear in mind that technical terminologies need not bear any etymological meaning attached to the thing described.[6]

In the same essay, Trived highlighted another important feature of scientific terminology which is durability. He says, however there cannot be any final word about scientific terms and there is always possibility of improvisation yet for success of such terms a minimum durability and fixity is necessary. Sudden and unnecessary replacement of terms, those already in circulation is uncalled for as this arises confusion among the users and fails the very purpose of having terminologies all together.[7]

Scientific terminology /Paribhāṣā thus refers to, i) a word, existing or newly formed, within a particular discipline having artificially fixed, well defined connotation (may still remain in use in connected senses in common language; ii) such connotation need not always necessarily arise from the etymology of the word and; iii) each word will have to be durable enough in its use.

For the word 'science' as a discipline, in Bengali the word 'vidyā' was used in initial years of 19th century by the pioneer European scholars which is quite in accordance with the Sanskrit use of the word vidyā as in 'vidyāsthāna'. Till date Physics and Botany in Bengali are Padārthavidyā and Udbhidavidyā respectively. From 4th decade of 19th century 'vijñāna' took precedence as a synonym to 'science' as seen in the title of the science magazines *Vijñānaśevadhi* (1832) or *Vijñāna-sārasamgraha* (1833). The meaning of the term vijñāna is quite different in Sanskrit which has been narrowed down to match the European sense of the term 'science' in Bengali. For sometimes, both vidyā and vijñāna were in circulation. Later vijñāna became the accepted unequivocal synonym for 'science' as Bankimchandra Chatterjee used the word in

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this sense in his article *Vijñānarahasya* in the year 1875.[8] 'scientific terminology' has thus been translated over the years in Bengali as 'Vaijñānik Paribhāṣā' which is the same in other Indian languages as well.

Bengali Scientific Terminologies: Historical Perspective

History of evolution of Bengali scietific terminology for European science can be devided into three stages, i) European agencies and individual efforts (1800-1893); ii) Institutional and Individual efforts of the Bengalis and contribution of Bengali journals till independence (1894-1947) and; iii) Government agencies after independence in West Bengal and Bangladesh (1947 – Present time). We shall confine our research within the periphery of the initial period of advent of scientific literature which is associated with the Orientalists of Nineteenth Century.

The history of Bengali terminology is associated with efforts of writing scientific literature in Bengali that started in first half of 19th century, initiated by Europeans in order to introduce Bengali youth with new sciences in their own tongue so as to gain confidence of the native people who were highly curious about western sciences but lagging behind in the knowledge of English.[9] It was European missionaries like John Clark Marshman (1794-1877), Felix Carey (1786-1822) and administrators like John Mack (1797-1845) who laid down the foundation of European scientific literature in Bengali which was previously an uncultivated area. It is these Europeans who were pioneers in compiling Bengali terminologies as well. These terminologies dominated the works of scientific literature created throughout the century as very few native writers ventured (Akṣaykumār Dutta, 1820 and a few being a shining exception) in this difficult terrain.

It was Srirampur Mission (1800), Hindu College (1817) and School Book Society (1817) which pioneered in the area of forming scientific and technological terminologies in Bengali along with writting books on science. Year 1817-18 is important in this regard as the foundation of modern sciences has been laid down with three major

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events in Bengal, first, establishment of Hindu College under the active patronage of Devid Here in January, 1817. Second, publication of first sciene book in Bengali langauge by School Book Society namely, '*Aṅkapustakam*' popularly known as '*Maya-Gaṇita*' in the name of its author Robert May in the year 1817. Third, publication of first science magazine in Bengali '*Digdarśana*' in April, 1818 by Srirampur Mission. The purpose of School Book Society was to popularise Europen Sciences among the natives in local dialects.[10] Among the books published from the society Harley's *Gaṇitāṅka* (1819), William Hopkins Pearce's *Bhūgolvṛttānta* (1819), Felix Carey's *Vidyāhārāvalī* (1820), Pearson's *Bhūgola evaṃ Jyotiṣa Ityādi Viṣayaka Kathopakathan* (1824), William Yates's *Padārthavidyāsāra* (1824), *Jyotirvidyā* (1833) and *Sārasaṃgraha* (1844) are worth mentioning. John Mack's *Principles of Chemistry* or *Kimiyāvidyāsāra* published from Srirampur Press on 1834 is a pioneering work in Bengali Chemistry writing. Writing Geography in European orientation was initiated by another stalwart John Clark Marshman by the year 1819 when Srirampur Mission published his book *Jyotiṣh o Golādhyāya*. Another important name in the early history of terminologies is Peter Breton, Surgeon of East India Company and Superintendent of the Native Medical Institution. Peter Breton compiled terms related to Medical Science and published his magnum opus named *A Vocabulary of the Names of the various parts of the Human Body and of Medical and Technical Terms in English, Arabic, Persian, Hindee and Sanskrit for the use of the Members of the Medical Department in India* on 1825 printed from Govt. Lithographic Machine, Calcutta. Apart from these individuals, newspapers, magazines and journals published in this period by Europeans also played a role in creating scientific terminologies. *Digdarśana* (1818) of Srirampur Mission, *Samācāra Darpaṇa* (1818) of Baptist Missionary Society, *Jñānanveṣaṇa* (1831) of Young Bengal Group, *Vijñānaśevadhi* (1832) of Society for Translating European Sciences and *Vijñānasārasaṃgraha* (1833) are newspapers where articles related to European sciences were regularly published in Bengali. While the language of most of these newspapers was heavily loaded with artificial and complex Sanskrit

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and was loose for scientific discussions. Had it not been the Europeans who walked through the daunting task of preparing terminologies and preparing the language for scientific discussions it would have been difficult for Bengali natives to enter in this difficult terrain and engage in translations later years.[11]

Role of Sanskrit in Orientalist's Method of Rendering European Scientific Terminologies in Bengali

In the initial years of 19th century, Sanskrit was the sole language resource for Bengali to construct new terminologies. European educationalists were early in recognising the potentiality of Sanskrit in localizing orientalist education policy of Indian 'progress' on a European model. Common terminology in Sanskrit for European knowledge allowed for a common ground of dialogue between adherence of Western and Indian learning. In early translations such as in William Hopkins Pearce's *Bhūgolavṛttānta* (1819), Felix Carey's *Vidyāhārāvalī* (1820), Pearson's *Bhūgola evaṃ Jyotiṣa Ityādi Viṣayaka Kathopakathan* (1824), the extent of using Sanskrit terms such as pṛthvī, ākāśa, bhūta were so indiscriminate and wholesome that words defined in self-referential knowledge systems within Hindoo thoughts such as in Sāṃkhya, Nyāya and Āyurveda presented confusion and hurdle in realizing exact rendering of European terms. Though Sanskrit was solely and randomly used in translation of terminologies in Bengali yet any methodological or theoretical discussion on the challenges of use of Sanskrit in rendering European science in vernaculars cannot be traced before 1845.

James Robert Ballantyne (1813-1864)

First meaningful discussion could be traced back to James Robert Ballantyne (1813-1864), who was a Scottish Orientalist and Superintendent of the Sanskrit College, Benares during 1845. Ballantyne was engaged in Banaras with traditional Paṇḍiṭs in translation works. Several Hindi textbooks where published under the auspices of Benares College during the 1850s which incorporated highly Sanskritised vocabularies.

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This includes Ballantyne's very own book *a Synopsis of Science* in the introduction of which he discussed in detail his methodology of translation. Bāpudev Shāstri wrote books on algebra and world geography in Hindi. His Sanskrit book *Elements of Plain Trigonometry* was translated into Hindi in 1859 by Vāṇī Shankar Vyās. Mathurā Prasād Miśra translated Mann's *Lessons in General Knowledge* into Hindi. All this happened in Benares College under the direct guidance of Ballantyne. Ballantyne like all other Europeans working on European scientific terms in vernacular mediums of his time was overwhelmingly in favour of direct adoption of Sanskrit terms in vernaculars wherever such terms are available. He out rightly rejected Arabic or Persian as a source language for vernaculars as to him Sanskrit is the feeder of the vernaculars of India and the former two are merely cosmetic interpolation. However, he was well-aware about the challenges associated with using Sanskrit in European knowledge despite acknowledging Sanskrit's potentiality and depth in carrying forward European meaning. He writes:

> Only by tracing the development of Hindu thought, and of the terminology in which it clothed itself, can we hope to avoid completely all such misappropriation of terms, as that which has, a certain extent, baffled all European attempts at translation into the Hindu Dialects whenever the subject of discussion transcended the palpable.[12]

Ballantyne was also aware that there were portions of European science which do not have Sanskrit equivalents in Indian knowledge corpus. Therefore, the translation would require 'devising of new terms.' There are primarily three major principles that were considered,

i) Direct imposition of English terms in vernaculars by transliteration.

ii) Neutralising and Indianizing the foreign terms with adding Sanskrit grammatical elements.

iii) Devising entirely new terms in Sanskrit in the process of translation.

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Ballantyne clearly rejected the first option as he thought direct imposition of European terms will degenerate the vernaculars into 'gibberish'. He also considered such transliteration simply unnecessary as he was fully confident about the potentiality of Sanskrit. He discussed the second option in some details in connection with John Mack's *'Principles of Chemistry' or 'Kimiyāvidyāsāra'* (1834) where the author adopts the method of retaining the English terms while modelling them in the structure of Sanskrit by using Sanskrit roots and affixes. For example, *aksijān* or *āksajin* were used for Oxygen, *hāidrogen* or *hāiḍrojin* for Hydrogen in order to remove the foreignness of the terms and incorporate them in native tongue 'decently'. Ballantyne though discussed this methodology but ultimately rejects it by questioning the very notion that English terminology could ever be fully Indianized in vernaculars. M. Dodson while commenting on Ballantyne's rejection writes,

> The principal concern that drove him to reject this strategy was that it diminished the educational value. That is Ballantyne believed that the memorisation of English technical terms served not to educate India's youths, but rather to 'make a convenience' of them through a mere technical training.[13]

This observation deserves particular attention from us as it focuses on the very purpose of European knowledge inculcation to Indians and questions the easy 'technical training' method which left the Indians as mere technicians and ignores the real education in science that can only be transmitted through deeply ingrained indigenous languages. This aspect of science education as a whole and translation of terminology in particular remains ignored by many native writers and commenters who randomly favour direct imposition of European terms instead of translation in vernaculars citing 'internationality' of English terms as supporting ground. The scheme of Ballantyne was to adopt the third method. M Dodson writes,

> He advocated the direct engulfment into the vernaculars of the newly coined and heavily Sanskritised technical scientific vocabulary, which would render these languages sufficient for the task of expressing Western 'useful' and scientific knowledge.[14]

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Clearly, Ballantyne was aware that if modern vernaculars are to develop inner potentiality to produce and express scientific literature independently, they have no better option but to 'Sanskritise' themselves which will prepare them to operate with European languages with equal standards rather than merely carrying the knowledge as transmitters. Ballantyne and most other Europeans venturing into formation of technical terminologies of his time were well convinced about the uniqueness of Sanskrit even in comparison to Greek or Latin given its very structure of vast number of verbal roots (dhātu) which meant that nearly endless new vocabulary could be easily coined as per requirement. The highly Sanskritised vocabulary used by Ballantyne such as Sanskrit chemical nomenclature as in Amlakar and Prāṇaprada for 'Oxygen', Gandhaka for 'Sulfur' were all included into Hindi vocabulary in the English-Urdu-Hindi Dictionary of Mathurā Prasād Miśra published in the year 1865. Miśra echoed Ballantyne's arguments that 'the expression of the nobler sentiments and finer sensibilities of a busy mind, and of philosophic and scientific truths, is far beyond Hindi's genius and capability'. Ballantyne represented in his approach group of European and native scholars who heavily used this feature in favour of creating new Sanskrit words marking the first phase of terminology formation in 19th century an area completely dominated by Sanskrit.[15]

Here selected scientific terminologies from three pioneer works of early 19th century Bengal, namely Felix Carey's *Vidyāhārāvalī* (1820), Peter Breton's Vocabulary (1825) and John Mack's *Principles of Chemistry* or *Kimiyāvidyāsāra* (1834) have been compiled as representation of role of Sanskrit in the said works.

Felix Carey's *Vidyāhārāvalī* (1820)

Vidyāhārāvalī is first conceived as an encyclopaedia in Bengali. 16 volumes of the work were published of which the first volume was *Vyavacchedavidā* or 'Book on Anatomy'. In this very volume Carey enclosed a long list of scientific terms of 39 pages titled as *Vyavaccheda Vidyābhidhāna* (Dictionary of Anatomy). Carey's work is completely based on Sanskrit and he preferred direct adoption of Sanskrit words in

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forming terminologies. Apart from direct adoption of available Sanskrit terms, the author has taken freedom of building such terminologies anew in the model of Sanskrit where synonyms were utterly unavailable. Felix Carey in the introduction of his glossary of terminologies writes,

> The words perfectly suitable as found in dictionaries such as Amara, Rabhasa, Jaṭādhara, Viśvakoṣa etc. are used so as to bring delight to all in the description of anatomy. Those words which will not be found in these dictionaries must be comprehended by the learned readers as formed by joining chaste (sādhu) words with other components. [16]

All the terminologies in Carey's book are either pure Sanskrit or new Sanskrit words. Following are some examples of terminologies coined by Carey in his book *Vidyāhārāvalī (Vyavacchedavidyā)*[17],

Anatomy	Vyavacchedavidyā	Analysis	Bheda
Chemistry	kimiyā, rasāyana	Economics	Arthaśāstra
Larva	kīṭaśāvaka	Linament	Avayava
Lenticular	masurākṛti	Lips	Chanchu
Liquid	Drava	Medical Science	auṣadha-cikitsāvidyā
Muscle	māṃsapeśī	Nerve	Śirā
Neurology	Śirāvidyā	Pharmacy	auṣadhan-irmāṇavidyā
Physiology	Śarīrer madhye ye ye dravya āche se sakal kī prakāra evaṃ kāhār dvārā cālita han tadvidyā	Plaint	Namya
Solid	Ghana	Spiral	pecākṛti
Surgery	Astracikitsāvidyā	Terminology	Samjnāśabda
Vein	Śirā		

Carey rarely used native words of Prākṛt origin in his terminology. In one or two instaces the author used Prākṛtized Arabic or Persian loan

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words such as *kimiyā alkimiyaḥ*, Arabic (derived in Latin as Alchemia; French: Alchemy) and cojoined it with *vidyā* to form *kimiyāvidyā* as synonym to Chemistry. Another such example is Elector: pasandakarttā, manonītakarttā where pasanda is a colloqual word in Bengali derived from Persian pasand and is cojoined with karttā of Sanskrit origin. The term kimiyā is later used by other writers as well, for example, John Mack's '*Principles of Chemistry*' or '*Kimiyāvidyāsāra*' (1825) but in later writings the word has been replaced by Sanskrit word rasāyana or rasāyanīvidyā.

Peter Breton's *A Vocabulary of the Names of the various parts of the Human Body and of Medical and Technical Terms in English, Arabic, Persian, Hindee and Sanskrit for the use of the Members of the Medical Department in India* (1825)

Breton mentioned following sources for his terminologies, i) Wilson's Sanskrit Dictionary, Cikitsā, Practice of Physics, *Suśrutā*, *Nidāna* (Pathology), *Bhāvaprakāśah* (*Bhāva Prakāśa/Revealer of Thoughts*). It is evident that the author fully dependent on Sanskrit for his word formations. Here is a list of selected terminologies of medical science created by Breton as a specimen of Sanskrit elements used by the author,

Parts of the Body

Alveoli	*Danta*	Blood vessel	*Raktavāhinī*
Ankle	*ghunṭaka*	Brain	*mastuluṇga*
Upper arm	*Bhuja, pragalbha*	Breast	*Uroja*
Arm pit	*kakṣa*	Cartilage	*Kurccā*
Back-bone	*pṛṣṭhavaṇśa*	Chest	*Uras*
Beard	*Śmaśru*	Chyle	*Dhātupa*
Bladder	*Kloma*	Eye-lash	*pakṣma*
Eyelid	*Vartma*	Excretory duct	*Srotapatha*
Face	*Ānana*	Fat	*Meda*
Fibre	*Rajju*	Foetus	*Garbha, bhrūṇa*

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Instruments & Articles

Amputating knife	*kśuraka*	Bandage	*paṭṭikā*
Bathing tub	*droṇa*	Cauterizing Iron	*Taptāyas*
Dosil	*sthulapaṭṭikā*	Gum lancet	*dantaveṣṭache-daka*
Leech	*Jalaukā*	Medicine chest	*auṣadhaman-juṣā*
Pestle	*muśala*	Probe	*eṣaṇī śalākā*
Scissors	*Karttarī*	Scarificator	*Chedanī, lekhanī*
Spoon	*Darvvī*	Tweezers	*sandaṇśikā*

General Terms

Analogy	*Samatā, anumāna*	Analysis	*Anukramacarcā*
Anatomy	*Śarīravyava-cchedavidyā*	Circulation of Blood	*rudhirābhis-araṇa*
Chemistry	*Rasāyana*	Collapse	*Sammohana*
Distillation	*saṃsrāvaṇa*	Definition	*lakṣaṇa*
Elastic	*saṃko-caprasārayukta*	Evaporation	*śuṣkakaraṇa*
Fermentation	*kiṇvana*	Fusion	*srāvaṇa*
Heterogeneity	*Bhinnatva*	Homogeneity	*Sammatitva*
Inversion	*Adhottarasthā-na*	Magnetism	*Cumbakapra-starasvabhāva*
Mobility	*jaṅghamatva*	Physician	*bhaiṣak, Vaidya*
Physiology	*śarīrasūtra*	Putrefaction	*Saḍana*
Pathology	*Nidāna, rogābhijñāna*	Oculist	*Netravaidya*
Operation	*Śastravaidya*	Pharmacopoeia	*bhaiśajya-kalpanāvidhi*

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John Mack's 'Principles of Chemistry' or '*Kimiyāvidyāsāra*' (1834)

John Mack of Srirampur College, composed this book which is first such work on European Chemistry in Bengali and is important for many reasons including the author's theoretical discussion about the problems and challenges of rendering European terms in Sanskrit/Bengali and his unique treatment of Bengali terminologies. His terminologies deviate considerably from above two works of Carey and Breton in the use of Sanskrit as the source language of terminologies. While Carey and Breton indiscriminately resorted to Sanskrit for coining terms, Mack instead preferred a three-tyre approach of transliteration, indigenisation and translation. The author though was aware of the productivity of Sanskrit in generating terminologies and its relation with Indian languages which is much akin to Greek and Latin with European languages, yet preferred to transliterate the pure European names of chemicals instead of finding Bengali/Sanskrit equivalents while resorting to Sanskrit translation for other terms. However, this is worth mentioning here that Mack nowhere justified exact use of English words and even in transliteration he preferred to domesticate the ideas by making structural changes in the words to make them suitable to native tongue for which he again naturally resorted to Sanskrit affixes. This he thought necessary to 'decently incorporate the new words into the language'. Some instances of such Indianization,

> Oxygen- *Aksijān*, Hydrogen- *Haidrajān*, Nitrogen- *Naitrajān*, Chlorine- *Khlariṇ*, Fluorine- *Phuluoriṇ* and *Iodine- Aiodin*, Barometer- *Vārometor,* Thermometer- *Teremometor*, retort- *retort*.

He formed hybrid words by joining modified English with pure Sanskrit in some cases, such as,

> Hydro-bromic acid- *Haidrabromikāmla*, Nitric acid- *Naitrikāmla*, Sulphuric acid –*Gāndhakikāmla,* voltaic pile- *valtāra stambha*

Except proper nouns for all other terminologies Mack chose to translate the English words into pure Sanskrit or Bengali. An evidence of progressive nature of Mack's terminologies is that apart from Sanskrit loan words or new Sanskrit formations in some cases he chose colloquial Bengali words as terminology instead of chaste Sanskrit wherever such words are available.

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In some cases, Mack formed hybrid terminology by mixing Sanskrit and Bengali words, by adding Bengali case-endings with Sanskrit words, by adding Sanskrit suffix with Bengali verbal roots and by joining Sanskrit words with Bengali verbal nouns,

> melting ice: *galanīya barapha*, steam engine: *vāṣpīya kala*, electric machine: *vidyuter kala*, freezing water: *jamanīya jala*, neutralise: *paritṛpta karā*

In all other cases, Sanskrit loan words or newly built Sanskrit like words form the majority of Mack's terminology. Ramendrasundar Trivedi, reprinted these Sanskrit terminologies in his review article *Bānglāy Pratham Rasāyan-grantha*.[18] Here we cite some selected terminologies formed by John Mack and republished by Trivedi,

Optics	*dṛṣṭi-vidyā*	Heat	*Tāpaka*	Electricity	*Vidyutīya sadhana*
Magnetism	*Cumbakīya guṇa*	Element	*Mūla vastu*	Combination	*Laya*
Equivalent	*Tulya bhāga*	Atom	*paramāṇu*	Analysis	*vyastakaraṇa*
Synthesis	*samastakaraṇa*	Cohesion	*sanlāgākarṣaṇa*	Mass	*Rāśi, vastu*
Gas	*Ākāśa*	Solid	*kaṭhina*	Standard	*Parimāpaka*
Specific gravity	*Svābhāvika gurutva*	Solution	*Galena*	Deliquescent	*Galanaśīla*
Decomposition	*Vibhāga*	Pressure	*Cāpana*	Surface	*Mukha*
Denominator	*Hāraka*	Movement	*sanlaḍana*	Ignition	*Agnibhāva*
Freezing point	*jamāṭa anśa*	Radiation	*kiraṇatva*	Equator	*Rekhābhūmi*
Latent heat	*Svābhāvika tāpaka*	Condensation	*Ghanasāra sampādana*	Pure	*Nibhāja*

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Concluding Remarks

We have already seen above that Ballantyne rejected Mack's method of retaining English names with Sanskrit affixes on the ground that it does not at all neutralizes those names into Indian languages and does not add any value to the vernaculars in terms of resourceful words. Ramendrasunar Trivedi however praises the challenge taken by the author in cultivating a completely new science in the language of Bengali but did not approve of the terminologies or the language used in the book. Perhaps, terms such as lens: mṛdangākṛti vastu, condenser: jamāyana pātra, gas: ākāśa, tetrahedron: ghanāṣṭamukha, positive: svabhāva, etc. are source of anointment for Trivedi. In an article named *'Rāsāyanika Paribhāṣā'* Trivedi in fact resorts to similar arguments made by Mack in support of transliteration of English proper names of chemicals. He says,

> The norm of naming, which is most up-to-date, structured and reasonable and followed by European Chemistry books at present, will be followed by us for translation in Bengali as well. …In the science of Chemistry, there are seventy different names for seventy basic elements. Apart from these there are hundreds of thousands of chemical compounds originating from various combination of these seventy basic elements in different portions having similar number of terminologies. Any attempt to translate these names in pure Bengali or trying to popularise Sanskrit oriented Bengali names for them is a futile exercise. First, such translation is impossible, Second, even if possible, it will not yield any outcome… Translation of proper names in accordance to meaning is utterly useless. It is inexplicable to me why Oxygen and Nitrogen have been translated as Amlajāna and Yavakṣārajāna. Such translation does not serve any special purpose.[19]

Rājśekhar Basu on the opposite is not in favour of any tempering in pronunciation of English words while transliterating. He writes,

> The foreign words which will be taken (as terminology) should follow the original spelling pattern of those words. Any fabrication in order to soften the words is unnecessary and erroneous… There is no dearth of difficult words in Sanskrit as well.[20]

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As far as Mack's transliteration while indigenizing by Sanskritization method is concerned, what he tried at the dawn of building terminologies of Chemistry remains a unique effort. A few writers later tried to follow this method, but it did not resonate with most of the successive writers and ultimately was abandoned.

Notes

1 'परिभाषा.' *Monier-Williams Sanskrit-English Dictionary*, XML Version, 2012, sanskrit.inria.fr/MW/151.html.

2 'পরিভাষা.' *Saṃsad Bengali English Dictionary*, 3rd ed., Sahitya Samsad, Calcutta, 2000, p. 619

3 'परिभाषा.' *Vācaspatyam*,

4 'সাধারণত পরিভাষা বললে এমন শব্দ বা শব্দাবলি বোঝায় যার অর্থ পণ্ডিতগণের সম্মতিতে স্থিরীকৃত হয়েছে এবং যা দর্শন বিজ্ঞানাদির আলোচনায় প্রয়োগ করলে অর্থবোধ সংশয় ঘটে না।' Rājśekhar Basu, Laghuguru, M C Sarkar & Sons, Calcutta, 1948, p. 75, dspace.wbpublibnet.gov.in:8080/jspui/handle/10689/35737.

5 'বিজ্ঞানের পরিভাষা গঠনের সময় এই কয়টি কথা মনে রাখতে হইবে। যে শব্দটি প্রয়োগ করিবে, তাহার যেন একটি সুনির্দিষ্ট, বাধাধরা, সীমাবদ্ধ, স্পষ্ট তাৎপর্য থাকে। প্রত্যেক শব্দ একটি নির্দিষ্ট অর্থে ব্যবহার করিবে; সেই শব্দটি আর দ্বিতীয় অর্থে প্রয়োগ করিবে না। এই হইল বৈজ্ঞানিক পরিভাষার মূল সূত্র। এই মূল সূত্রে দৃষ্টি রাখিয়া ভাষা প্রণয়ন করিলে বৈজ্ঞানিক পরিভাষার যাহা মুখ্য উদ্দেশ্য তাহা সুচারুরূপে সম্পাদিত হইবে।' Rāmendrasundar Trivedī, Śabḍakathā, Anukul Chandra Ghosh, Calcutta,1917, p. 161, archive.org/details/in.ernet.dli.2015.291091.

6 'নামের সহিত পদার্থের গুণের বা ধর্ম্মের কোন সম্পর্ক থাকিবার দরকার নাই; সুতরাং সেই সেই নামের অর্থ ধরিয়া অনুবাদের চেষ্টা ব্যর্থ পরিশ্রম।... পারিভাষিক নামের অধিকাংশই খেয়ালের উপর আবিষ্কৃত, সুতরাং তাহাদের কোন সার্থকতা নাই।... পারিভাষিক নামের সার্থকতা থাকিবার কোন প্রয়োজন নাই, এই কথাটি সর্ব্বদা মনে রাখা প্রয়োজন।' Trivedī, 1917, pp.154-55.

7 'সর্ব্বাংশে অসঙ্গতিহীন সর্ব্বাঙ্গসম্পূর্ণ পরিভাষা-প্রণয়ন অসাধ্য ব্যাপার।... সঙ্কলনকারিগণ চিরকাল বিতণ্ডা চালাইবেন ও অপর সাধারণে দিশাহারা হইয়া তাহাদের মুখ চাহিয়া থাকিবে, এরূপ বাঞ্ছনীয় নহে।... পরিভাষা স্থায়ী হওয়া আবশ্যক; কালসহকারে তাহার সংস্কার হউক ক্ষতি নাই; কিন্তু আকস্মিক ও মৌলিক পরিবর্ত্তন বাঞ্ছনীয় নহে।' Trivedī, 1917, pp.148-49.

8 Sukumār Sen, Bhūmikā, Preface. *Baṅgasāhitye Vijñāna*, Baṅgīya Vijñāna Pariṣad, Calcutta, 1960.

9 In August,1816 the subcommittee to form rules and regulations for Hindu

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College (1817) submitted their report where stating the objective of the institution in the very first rule it is said, 'The primary object of this institution is the tuition of the sons of respectable Hindoos, in the English and Indian Languages and in the literature and Science of Europe and Asia.' The Christian Journal, and Literary Registrar, Volume:1, T & J Swords, New York, 1817, p.365, books.google.com.

10 'providing of suitable books of instruction for the use of native schools, in the several languages (English as well as Asiatic)' Rule No. 2 & 4 of School Book Society.

11 For a detail account of history of scientific literature in 19th Century Bengal see Buddhadeb Bhattāchārya, *Bangasāhitye Bijńāna*, Baṅgīya Sāhitya Pariṣad, Calcutta, 1960

12 Michael S. Dodson, '*Translating Science, Translating Empire: The Power of Language in Colonial North India'*, *Comparative Studies in Society and History*, Vol. 47, No. 4 (Oct., 2005), p. 826

13 Michael S. Dodson, *Orientalism, Empire, and National Culture, India,* 1770–1880, Palgrave Macmillan UK, 2007.

14 Michael S. Dodson, 2007

15 For a detail account of Ballantyne's scheme of translation and Sanskrit see Michael S. Dodson, 'Translating Science, Translating Empire: The Power of Language in Colonial North India', Comparative Studies in Society and History, Vol. 47, No. 4 (Oct., 2005), pp. 809-835.

16 অমর, রভস, জটাধর, বিশ্বকোষ প্রভৃতি গ্রন্থে যে সকল শিষ্ট শব্দ দেখা যায় সকলের আনন্দবিধানার্থে এই গ্রন্থে সেই সকল শব্দের সহায়ে অস্থ্যাদি শারীরতত্ত্ব নির্ণীত হইয়াছে। আর যে সকল শব্দ কোষগ্রন্থসমূহে পাওয়া য়াইবে না, তাহাদিগকে কেবল যৌগিক ও সাধু শব্দের মিলন দ্বারা উদীয়মান সুবিমল বুদ্ধিশালী আপনারা জানিবেন।

Subrata Badua, Bāṇglā Paribhāṣā Racanār Itivṛtta, Bāṅglādeś śikṣā Sāmayikī, 4th part, 2nd ed. 2007

17 Sajanikanta Das Ed., 'Felix Carey', *Sāhityasādhakacharitamālā*, Vol. 8, Chapter 88

18 Trivedī, 1917, pp.160-61

19 Trivedī, 1917, pp.151-53.

20 Rājśekhar Basu, 1948, p. 85.

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आधुनिकसंस्कृतकाव्येषु छन्दःप्रयोगाः – काचन समीक्षा

- *Ramakrishna Pejathaya*

Abstract

पद्यकाव्यानि च्छन्दोबद्धान्येव प्रणीतानि पूर्वैः कवीश्वरैः। काले काले श्रवणसुभगताहेतोः मात्राविन्यासविशेषैः तालानुकूलान्यपि वृत्तानि सृष्टानि गोचरीभवन्ति। अनेनैव हेतुना गीतिमार्गोऽपि आविष्कृतो भूयोभिः। सर्वा इमा आविष्कृतयः समुचिताः सहृदयाभ्युपगताश्च। तदनेन महता वृत्तवैविध्येन बन्धबान्धुर्येण च परिपुष्टः पद्यकाव्यप्रपञ्चः। छन्दोविचितिरेषा पद्यानि हृद्गतानि विधातुम् अतितमाम् उपकुर्वते। तान्येतानि कालान्तरे स्मृतिपथम् आगतान्यपि रसम् अनुभावयन्ति सहृदयम्। काव्येषु रसभावादीनां स्फुटाभिव्यञ्जनार्थमपि वृत्तविशेषा उपात्ताः सन्ति कविभिः। तद्यथा – सङ्ग्रामवर्णने तत्संवादे वा स्रग्धरा प्रभावातिशयाय कल्पते। प्रोषितभर्तृकावर्णने तु शिखरिणी शिरोमणीभवति। वियोगप्रसङ्गेषु वियोगिन्यपि हृद्यतां भजते। अत्र मन्दाक्रान्ताप्रभावस्तु सुविदित एव सहृदयानां यश्च मेघदूते सुप्रतिष्ठापितः। 'न खलु न खलु बाणः सन्निपात्योऽयमस्मिन्' इत्यस्मिन् शाकुन्तलीये पद्ये राजानं बाणप्रयोगाद् वारयतस्त्वरा मालिन्या सुव्यक्ता। एवं छन्दोवैविध्यं बहुप्रयोजनकम् आदरास्पदं चेति निश्चप्रचम्।

किञ्चाधुनिके काव्यप्रपञ्चे अन्येऽपि केचन पन्थानः प्राप्तावताराः सन्ति। भाषान्तरीयाः हायिकु-गलज्जलिकाप्रभृतयो बन्धविशेषाः संस्कृतेऽपि दृग्गोचराः साम्प्रतम्। मुक्तच्छन्दोरूपोऽपि कश्चित् प्रकार इह सुप्रतिष्ठितोऽधुना योऽसावपि भाषान्तरप्रभावपरिणत इति निश्चप्रचम्।

तदेवम् इह छन्दोविषये प्रकथितानां प्रकाराणाम् आधुनिकेषु काव्येषु सत्यामपि सत्तायां तत्र गुणवत्तायां संख्यायां च वर्तत एव तारतम्यम्। सोऽयमंशो न तथा विद्वद्भिर्विमृष्टो विलोक्यते। अतस्तदेतत् सकलं समाहृत्य समीक्ष्य च आधुनिके संस्कृतकाव्यप्रपञ्चे छन्दोविषये कवीनाम् आस्था का? तत्र प्रतिप्रकारं कवीनां कियान् श्रमः? चेत्यादिको विचार इह चिकीर्षितोऽस्ति। यथा, आर्यायाम् अर्धसमवृत्तेषु च कवयितारः सम्प्रति विरला एव। पूर्वकविसमादृतेषु हरिण्यादिषु ईषदप्रसिद्धेषु वृत्तेषु पाटवं केषुचिदेवावलोक्यते। वृत्तौचित्यविवेकवन्तोऽपि नाधिकं विलोक्यन्ते। मुक्तच्छन्दोमार्गो गीतिमार्गश्च बहुमतो जायमानोऽस्ति।

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प्रस्तावना

छन्दः वेदपुरुषस्य पादाविति परिभावितमस्ति साम्प्रदायिकैः। साम्प्रतिको बहुभाषाकविः शतावधानी डा. आर् गणेशः छन्द एव मत्सरस्वतीसुन्दर्या नूपुराविति वर्णयति स्वे कस्मिंश्चन कार्णाटपद्ये, यथा -

पादयोश्छन्दोनूपुरावनिबद्ध्य, व्याकरणसंस्करणप्रसाधनेन मुखमसम्भाव्य, शब्दार्थालङ्काररूपाणि भूषणानि तनावसन्धार्य च मत्सरस्वतीसुन्दरीं सभां न प्रवेशयामि, यतो नाहं नव्यकविरिति ।[1]

तदिदं पद्यं न केवलं छन्दसः अनिवार्यताम्, किञ्च तस्य काव्यसौन्दर्यहेतुत्वमपि व्यनक्ति इति सुबोधं सचेतसाम् ।

परन्त्वस्मिन् काले का गतिरापन्नेति निगदति कर्णाटभाषामयं पद्यान्तरं यथा -

आधुनिककवीश्वरास्तेषां कृतिषु, किमत्र च्छन्द इति पृष्टाश्चेद् विनिघ्नन्ति। कथमस्य प्रयोगस्य सार्थक्यमिति अनुयुक्ताश्चेत् तर्जयन्ते। कस्य कवेरयं मार्ग इति पृष्टा युद्ध्यन्ते। कस्तावदस्यार्थ इति पृष्टास्तावन्नितमां रुष्यन्ति। कात्र नीतिरिति पृष्टास्तु व्यापादयन्त्येव ।[2]

सूक्तिसुधार्णवस्य कालः १२५० तमं क्रिस्तशकवर्षम्। तत्तस्मिन्नपि काले छन्दसि केषाञ्चिदनादरः स्फुटीकृतः पद्येनानेन। तस्मादधुना बह्वीषु भाषासु विलोक्यमानः छन्दोऽनादरः आबहोः कालाद् वरीवर्तीति निश्चप्रचम् ।

तदित्थम् इदं छन्दोवर्त्म यद्यपि शिष्टजुष्टम्, अथापि आधुनिकेषु बहुभिरनादृतम् इति स्फुटमेव।

इत्थं पद्यकाव्यानि छन्दोबद्धानि छन्दोऽबद्धानि चेति द्वेधा विभागं भजेरन्। तत्रापि छन्दोऽबद्धेषु कानिचन गीतानि। कानिचन भाषान्तरीयबन्धैर्निबद्धानि ।[3] कानिचित् पुनः सर्वात्मना मुक्तच्छन्दस्कानि। तदेवं छन्दोमानेन आधुनिकानि पद्यकाव्यानि चतुर्धा शक्यानि विभाजयितुम् ।[4] पूर्वाभिहितान्येव पुनरुल्लिख्यन्ते सुबोधतार्थं यथा –

- छन्दोबद्धानि पद्यानि
- भाषान्तरीयच्छन्दोबद्धानि
- गीतयः
- मुक्तच्छन्दस्कानि

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न तावदिह अमीषु प्रकारेषु प्राशस्त्याप्राशस्त्यविवेकः करिष्यते, तेषु कुत्रापि काव्यत्वहानेरप्रसङ्गात्। सर्वेऽमी प्रकाराः अर्वाचीनैः काव्यमीमांसकैरभ्युपगता विद्यन्ते सहृदयैः समादृताश्च। परन्तु, न तेषु सर्वेषु प्रकारेषु समाना सक्तिः कवीनां सहृदयानां वा। यतो हि लोको भिन्नरुचिः। न च नव्यानां कवीनाम् अमीषु प्रकारेषु पटुतागुणवत्तादयः समानाः। तत्सर्वेष्वेतेषु प्रकारेषु पूर्वोक्ता अंशाः यथावलोकनं साधारं चात्र विचारयिष्यन्ते।

1. छन्दोबद्धानि पद्यानि

गणमात्रादिविन्यासविशेषैः प्रकल्पितानि वृत्तानि सन्ति परःशतानि। एषु वर्णवृत्तानि मात्रावृत्तानि चेत्यादयो विभागा अपि अतिरोहिता एव विदुषाम्। अन्योऽपि कश्चन विभागः प्रकल्पयितुं शक्यः सुनिर्वाहाणि दुर्निर्वहाणि चेति। अनुष्टुप् इन्द्रवज्रा उपेन्द्रवज्रा चेत्यादीनि सुनिर्वाहाणि। स्तोकेनैव प्रयत्नेनाभ्यासेन वा एषु कौशलं सम्पाद्यते। किन्तु शिखरिणी स्रग्धरा चेत्यादीनां निर्वाहो यत्नाधिक्यसाध्यः। पृथ्वी हरिणी प्रहर्षिणी चेत्यादीनि त्वनाघ्रातान्येव भवन्ति भूयोभिः, तेषां भूयोऽभ्यासवश्यत्वात्। शशिवदनादीनि तु नाम्नाप्यसंस्तुतानि भूयसाम्।[5] यदा त्वेतद्विधानि बहूनि वृत्तानि स्वाधीनीकृतानि स्थाने प्रयुक्तानि च भवन्ति, तदा प्रसङ्गविशेषेषु वीरकरुणादयो रसविशेषा अतिमात्रमभिव्यक्ता भवन्ति। यथा वियोगव्यथाया व्यञ्जने विक्रमिण्यौ विद्येते वियोगिनी शिखरिणी च। सङ्ग्रामादिवर्णने स्रग्धरा युज्यतेतराम्। क्रियासत्वरत्वव्यक्तौ निर्यतिकत्वाद् वसन्ततिलका वल्गुतां भजते। तत्र मालिन्यपि मनस्या भवत्यादौ लघुबाहुल्यात्।[6] काव्येषु वृत्तवैविध्यं सहृदयानतितमामाह्लादयतीति विषयोऽप्यनुभवगोचरः। तथा च, धारणासौकर्यं वृत्तबद्धानां पद्यानां महीयः प्रयोजनम्। अनेन चिराय धृताः काव्यविशेषाः कालान्तरेऽपि प्रसङ्गविशेषेषु वा स्मृताः सन्तो रसानन्दाय कल्पन्ते। इत्थं वृत्तविशेषाणां सन्ति नैकानि प्रयोजनानि।

तदेतन्महीयस्त्वं छन्दसोऽवधार्य छन्दस्वत्या सृत्या कवयन्तो बहवः कवयो विलोक्यन्ते साम्प्रतमपि। काभिश्चन काव्यपत्रिकाभिः छन्दोमयानां पद्यानां प्राशस्त्यं प्रकल्पितमपि।[7] किन्तु, नव्यानि काव्यानि सन्ततं समीक्षमाणस्य ममैतत् सिद्धं यच्छन्दोवर्त्मनि सञ्चरद्भिरपि कविभिः प्रायेण कतिपयेष्वेव वृत्तेषु रंरम्यत इति। वृत्तवैविध्ये रममाणानां छन्दःप्रियाणां संख्या न तथास्ति मुदावहा। वृत्तनिर्वाहो वृत्तौचित्यविवेकश्चेत्यादयोऽप्यंशाः चिन्तनार्हाः सन्ति। अथ प्रत्येकं त्रिचतुरैरुदाहरणैरमी अंशा विमृश्यन्ते -

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1.1 तत्रादौ सुनिर्वाहवृत्तविषयः

अत्रत्यानां पद्यानां बहुसंख्याकत्वाद् बहूपलभ्यत्वाच्च नास्त्युदाहृतिप्रसङ्गः। दिङ्मात्रं दर्श्यते आचार्यसत्यव्रतशास्त्रिकृतं किञ्चित् -

कृतेर्ममांशो न हि यो विमृष्टस्तत्रापि चेत्स्याद्भवतां विमर्शः।
तोषो भवेत्तेन मम प्रकृष्टो हेम्नः परीक्षाऽनल एव शस्या ॥[8]

एवम् अनुष्टुब्वसन्ततिलकारथोद्धतामन्दाक्रान्ताशार्दूलविक्रीडितादीनि प्रसिद्धानि बहूनि वृत्तानि प्रचुरं प्रयुक्तानि नव्यकाव्यप्रपञ्चे।

1.2 अथ दुर्निर्वाहवृत्तविषयः

पृथ्वीहरिणीपुष्पिताग्रादीनि कानिचिद्वृत्तानि विरलप्राचुर्यात् तद्गतेर्बहूनामपरिचितत्वाच्च न त्वरितं वश्यानि भवन्त्यनभ्यासिनाम्, यथादावभिहितम्। लोके प्रचुरतरं मालिनीशिखरिण्यादिकमपि क्वचित् क्लिश्नाति कविं तदनुपासिनम्। तथापि अधिकानुसन्धानेन तद्गतिं स्वाधीनीकृत्य तेष्वपि काव्यानि प्राणैषुरधुनातनाः केचित् प्रतिभाधनाः। तेषु द्वित्राण्युदाहरिष्यन्ते।

वृत्तम् – पृथ्वी। अस्याः किञ्चिदुदाहरणं सद्यःप्राप्तजन्मनः सारस्वतान्महाकाव्याद् यथा-

क्रमेण स समाधितः समुदितः प्रसीदन्मनाः
पुरः सृमरचन्द्रिकां कलकलायितोर्म्यंशुकाम्।
शुकेन च समन्वितां मणिविपञ्चिकावादिनी-
मलोकत सरस्वतीं प्रचुरमोदफुल्लस्मिताम् ॥[9]

वृत्तम् – हरिणी। आस्वाद्यतां तदुदाहरणं किञ्चन साम्प्रतिकानां कवीनाम् अग्रगण्यस्य कविराजः अभिराजराजेन्द्रमिश्रस्य यथा -

वरटनिवहैर्गीतोन्मत्तैर्नृपाजिरदीर्घिका
ननु कुतुकिनी जाता रूढे रवौ शिखराम्बरम्।
सहचरमहो कोकी प्रीत्या सरोरुहनिष्कुटे
निभृतनिभृतं सेयं स्वामिन् समाह्वयति ध्रुवम् ॥[10]

उभयोरप्युदाहरणेषु स्फुटीभवत् पद्यसौरूप्यम् अनयोर्महाकव्योस्तत्तद्वृतपाटवं प्रत्याययति। एवमन्येष्वपि पुष्पिताग्राप्रहर्षिण्यादिषु प्रणीतानि केषाञ्चन कवीनां पद्यानि अतितमामामोदयन्ति सहृदयान्। परन्तु, एतादृशां कवीनां संख्या न नस्तृप्त्यै इति नैकाधुनिककाव्यानि परिशीलयितुर्मेऽभिप्रायः।

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1.3 अथ अप्रसिद्धानि वृत्तानि

वृत्तम् - शशिवदना ।

वक्तव्यमस्ति किञ्चिदेतद्वृत्तविषये । इदम् आन्ध्र-कर्णाटभाषयोः चम्पकमालानाम्ना प्रसिद्धं प्रचुरं च । शशिवदना न्जौ भ्जौ ज् ज्रौ रुद्रदिशः – इत्यस्य लक्षणम् । यस्य पादे नगणजगणौ, भगणः, त्रयो जगणाः, रगणश्च भवति तद् वृत्तं शशिवदनाख्यम् । वृत्तरत्नावल्यामस्य सिद्धिरिति नाम । यथा चास्य प्रयोगः शिशुपालवधे -

तुरगशताकुलस्य परितः परमेकतुरङ्गजन्मनः
प्रमथितभूभृतः प्रतिपथं मथितस्य भृशं महीभृता ।
परिचरतो बलानुजबलस्य पुरः सततं धुतश्रिय-
श्चिरविगतश्रियो जलनिधेश्च तदाभवदन्तरं महत् ॥[11]

अस्यैव आद्यौ द्वौ लघू एकेन गुरुणा प्रतिनिहितौ चेत् कामलतावृत्तं भवति । इदम् उत्पलमालानाम्ना प्रथितम् आन्ध्र-कर्णाटभाषयोः । लक्षणग्रन्थेषूक्तयोरप्यनयोर्वृत्तयोः प्रयोगः संस्कृतेऽत्यन्तं विरलः (नास्तीत्येव वक्तव्यम्) । अत इमावसंस्तुतावेव भूयसाम् । अनयोर्गतिरपि यावदात्मसात्कृता न भवति कवयित्रा सचेतसा वा तावन्नूनं सा क्लिश्नाति तम् । तथाप्येते वृत्ते रमणीयतां बिभ्रतः स्वीयया श्रुतिहिततया कोमलामलगत्या च । तदनेन वृत्तेन कमनीयं खण्ड-काव्यमेव सद्यःप्रणीतमस्ति वात्सल्यगोपालकाख्यम् । तद्गं किञ्चन पद्यं यथा -

स्खलदलघुप्रगल्भकुपृदाकुफणामणिरङ्गमण्डपे
यदकृत केशवः परमसुन्दरनृत्तमनुत्तमं हसन् ।
तदनिशमाविरस्ति मम चित्तमहाङ्गणरङ्गवल्लरी-
सदृशमतो ब्रवीमि करुणां कलयेति जगाद सत्वरम् ॥[12]

वायुवेगवृत्तम् ।

नवदशाक्षरमिदं वृत्तं शार्दूलविक्रीडितसब्रह्मचारि विद्यते आद्यन्तयोः क्रमेण द्वादशभिस्त्रिभिश्चाक्षरैः । तन्मध्यगतानां चतुर्णां वर्णानां गतिभेदेन वृत्तभेदोऽयं द्रष्टव्यः सुधीभिः । एकान्तमप्रसिद्धमिदं वृत्तं मन्ये न समादृतं काव्यलोके । तथापीदम् आलोकगतं कृतमस्ति साम्प्रतिकेन सुकविना डा. राघवेन्द्रभट्टाख्येन । यथा तदीयं पद्यम् -

आत्मीयस्य जनस्य चेष्टितमतिप्रियमिति भासते
निन्द्यं वास्तु तथापि मान्यमखिलं यदवधि सौहृदम् ।

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शीर्षाच्चेद् गलितं गतं पदतलं यदपि विधेर्वशात्
प्राग्वृत्तं तदरातिभावमयते विलपति सौहृदम् ॥

दण्डकः ।

दण्डकोऽयं नितान्तविलक्षणो वृत्तविशेषः । अस्य लक्षणम् - दण्डको नौ रः ।[13] द्वौ नगणौ सप्त रगणाश्च भवेयुरिति भावः । एवं सप्तविंशत्यक्षरस्य अस्य दण्डकविशेषस्य चण्डवृष्टिप्रयात इति नाम ।[14] तदुक्तम् - प्रथम-कथित-दण्डक-श्चण्डवृ-ष्टिप्रपा-ताभिधा-नो मुनेः-पिङ्गला-चार्यना-म्नो मतः । तत एकैकरगणवृद्ध्या यथेष्टं दण्डकस्य बहवः प्रकाराः सिद्ध्यन्ति । तेषां सर्वेषां प्रचित इति संज्ञाविशेषः । अत्र श्यामलादण्डकः प्रसिद्धो हृद्यश्च यथा -

जय जननि सुधासमुद्रान्तहृद्यन्मणिद्वीपसंरूढबिल्वाटवीमध्यकल्पद्रुमाकल्पकादम्बकान्तारवासप्रिये कृत्तिवासःप्रिये सर्वलोकप्रिये इत्यादिः ।

नियमेष्वनन्तर्भूता अपि प्रासपाटवं समासश्लक्ष्णत्वं चेत्यादयो गुणा दण्डके स्युरिति विदुषामभ्युपगमः । तस्मात् कठिनतमेऽस्मिन् पथि न पदं निदधते भूयांसः कवयः । किन्त्वत्रापि विशिष्यते साम्प्रतिको युवकविराट् डा. शङ्करराजारामः । तदीयो मार्तण्डदण्डको यथा –

जय हरिहयदिग्गजोद्दण्डशुण्डाग्रजाग्रन्नवाम्भोजनीकाश नाकापगानिर्मलोर्मिच्छटाशीकरासङ्गशीतानुकूलानिलाश्लेषसञ्जातसन्तोषहेषारवोदारदुर्वारवाजिव्रजोल्लासितस्यन्दनालोकनिःशोकलोकत्रयीकोकसीमन्तिनीबाष्पनिष्पादितार्घ्योपचारत्रिवेदीप्रभो तेजसा दीप्र भोः – इत्यादिः ।

- स्फुटैवात्र कवेः प्रासममासादिपटुता । विशिष्य शब्दालङ्कारोऽयम् अर्थालङ्कारसार्थवाह एव निःसृत इत्येतदप्यवधेयं सुधीभिः ।

मेघविस्फूर्जितम् ।

अस्मिन् वृत्ते आद्यानि द्वादशाक्षराणि शिखरिण्यामिव गतिं भजन्ते तदुत्तराणि सप्ताक्षराणि मालिन्यामिव ।[15] एवमीषद्विलक्षणमपि वृत्तमिदं काञ्चिद् विशिष्टामभिख्याम् आवहति । तदुदाहरणं यथा –

प्रकामोत्तालाभिर्मुखरितहरिद्भीतिभिर्यावनीभि-
स्तडिद्दीपालोकैस्तरलतरलैः किञ्च दुष्प्रेक्षमन्तः ।
इदं नानादेशोपनतमदिरासौरभाहूतभृङ्गं
पुरः पानागारं प्रणयिमिथुनस्वैरलीलानुकूलम् ॥[16]

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एवमन्येष्वपि अप्रसिद्धेषु वृत्तेषु काव्यानि तत्र तत्र प्रणीयमानानि छन्दःप्रवाहस्य अनवष्टम्भम् अवगमयन्ति ।

किन्तु, तदेतद् वृत्तवैविध्यम् अल्पमेव शक्यं विलोकितुम् ।[17] अनेन विभिन्नेषु अप्रसिद्धेष्वपि वृत्तेषु प्राप्तपाटवाः तेषु कवयितारश्च विरला एवेति सिद्धम् ।

1.4 वृत्तौचित्यविवेकः

वृत्तौचित्यविषयोऽयमादौ परिचायित एव । अथ तदस्तित्वं विमृश्यते साम्प्रतिकानां कवीनाम् । एतद्विवेकिनोऽपि विरलतयैवोपलभ्यन्ते साम्प्रतम् । अत्र किञ्चिदुदाह्रियते रसकवेस्तत्रभवतो बलरामशुक्लस्य पद्यम् -

हतवर्णगुणाऽनलङ्कृतिर्विरसाऽदीप्तरुचिर्विसंहता ।
प्रिय! पश्य न मे विराजते विरहे ते कविता वियोगिनी ।।[18]

ते विरहे मे कविता विरहिणी एव सञ्जायते इति कविताविायोगिन्योरभेदारोपः । वियोगविषयकं पद्यमिदं वियोगिनीवृत्तेन निबध्नन् कविस्तं शब्दमपि स्थाने प्रायुङ्क्तेति वैशिष्ट्यं स्तुत्यमस्ति ।

तथा च, तारावर्णनपरं "निशाशशभृतोः करग्रहणकालिका अक्षताः" इत्यादिकम् उत्प्रेक्षाचतुष्टयसम्पत्तिसम्पन्नं किञ्चन पद्यं प्रणीतम् अपरेण सरसकविना तत्रभवता महेशभट्टेन ।[19] पृथिव्यां स्थित्वा गगनं विलोक्यत इति हेतोरत्र पृथ्वीवृत्तस्यौचित्यम् । इदमपि कवेर्वृत्तौचित्यविवेकं प्रथयति । तदनया कवेर्वृत्तौचित्यप्रज्ञया रसिकानां स्यादानन्दपरीवाहः ।

1.5 वृत्तनिर्वाहे प्रमादाः

वृत्तनिर्वाहो नाम कश्चन कलाविशेष एव । कविना पद्यं शिल्पमिव रूपितं स्यात्, न तु कथञ्चित्नुन्नं पदजातमिव । अभ्यास एवात्र शरणम् । केषाञ्चित्तावदिदं विनाभ्यासं तदल्पेन वा स्वायत्तीभवतीत्यत्र स्यात् कर्मविशेषो हेतुः । तदभावे बहुत्र चवैतुहीनां साहाय्यं प्राप्तव्यं भवति । पादपूरणार्थममी शब्दाः प्रयोक्तुमर्हा इति नियमो गत्यन्तराभावेऽनिवार्यप्रसङ्ग एव । नासौ नियमो यत्र कुत्रापि तेषां न्यासं विधत्ते । भूय एषां व्यर्थविशेषणानां च न्यासः पद्यम् अपकृष्टमेव कुरुते । यथा -

ज्ञानाज्ञानविवेकतत्त्वमखिलं स्वान्ते सदा धारयन्
बाभ्राजीति विदां सतां मनसि वै नैजां कलां दर्शयेत् ।

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भूयाद् गूढरहस्यमेव हि भवेत् काचित् समस्या पुनः
अन्तर्जालमिदं तनोति भुवने वर्चस्वमेवं भृशम् ॥[20]

अत्र द्वितीयतृतीयपादयोः स्थितौ वैहिशब्दौ व्यर्थावेव। प्रयाससाधितत्वादत्र नास्ति सौन्दर्यम्। तृतीयपादान्ते विसन्धिदोषोऽपि स्थितः।

आर्येति किञ्चन चिरात् संस्थितं बहुमान्यं च वृत्तम्। तन्निर्वाहज्ञानाभावोऽप्याधुनिकेषु पद्येषु विशेषतोऽवलोकितः। तदवलोक्यतां किञ्चिदुदाहरणम् -

विलिख्य कामसूत्रमपि वात्स्यायनोऽभूद् विदित आचार्यः।
किं न स्यामाचार्यो विधाय शीलरहितरचनान्तु॥

आर्यायां चतसृणां मात्राणां गणा भवेयुः। तथा च प्रथमे पादे मात्राचतुष्टयस्य त्रयो गणा निवेश्याः। किन्तु, कविरत्र आर्यायाः प्रथमे पादे द्वादशाक्षराणि भवेयुरित्येतावदेव विदन् मुमोह। 'कामसूत्रमपि' इत्यत्रायं दोषः स्वयं विदितो भवति। अत्रादौ विलिख्येति जगणनिवेशोऽपि दोषाय। यतस्तस्यां विषमगणेषु जगणो निषिद्धः।

संयुक्तात्पूर्वो लघुरपि गुरुतां भजत इति प्रथितमेव।[21] तत्र प्रमादस्य किञ्चिदुदाहरणम्-

संस्कृतं सर्वदा भाषतां मन्मनः रक्तधारा शरीरे वहेत् संस्कृता।
श्वासप्रश्वासयोर्जातजारं तु सः दीनबन्धो प्रतिज्ञा प्रभो रक्ष्यताम्॥

अत्र श्वासप्रश्वासयोरित्यत्र छन्दोभङ्गः सुवेद्य एव।

इन्द्रवज्राम् उपेन्द्रवज्रां च वंशस्थेन व्यामिश्रयन्ति केचित् सम्भ्रमेण। उभयोर्बहुशसाम्यमस्तीति कृत्वा अस्त्यत्र प्रमादस्यावसरः। इहावधानमकुर्वाणाः क्वचिन्मुह्यन्ति यथा -

ब्रह्मैव सत्यं जगतोऽस्य संस्थितिर्मरीचिकाभ्रान्तिसमा ह्यतात्त्विकी।
इति स्थितौ संस्थितचित्तपद्मा ब्रह्मस्वरूपानुभवे निमग्नाः॥[22]

अत्र पूर्वार्धे इन्द्रवंशावंशस्थयोरुपजातिः कृता उत्तरार्धे तु इन्द्रवज्रोपेन्द्रवज्रयोः। नैतद् व्यामिश्रणं शस्यते सहृदयैः।[23]

पादान्ते भवस्य लघोर्विकल्पेन गुरुत्वविधायकः 'वा पादान्ते' इति कश्चिन्नियमश्छन्दःशास्त्रे प्रथित एव। परन्तु असौ नियमो युग्मपादान्त एव, कविसमयात्।[24] अतो विषमपादयोरन्ते स्थितो लघुर्लघुरेव भवति न तु गुरुः। तदेषा विशेषोक्तिर्नितान्तं नियता सयतिकेषु वृत्तेषु। निर्यतिकेषु अनुष्टुबिन्द्रवज्रादिषु वसन्ततिलकापर्यन्तेषु वृत्तेषु तावत् पादान्त-

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लघोर्विकल्पेन गुरुत्वं सर्वपादविषयकम्। परन्त्वत्रापि विमुह्यन्ति बहवः कवयोऽस्य नियमस्य स्पष्टज्ञानाभावेन अनवधानेन वा। अथ किञ्चन तदुदाहरणम् –

अस्मद्राष्ट्रं गणयति यथा योगदानं हि तस्य
दत्ते मानं मुकुलितहृदा मान्यनेत्रे च तस्मै।
नद्यां बन्धो विलसति यथा तस्य नाम्ना महोच्चः
कीर्त्या कार्यैर्बहुसुतवती शोभते भारतीयम्॥[25]

1.6 वृत्तचयनम्

कानिचिद् वृत्तानि सतालं गातुमर्हाणि भवन्ति, यथा स्रग्विणी भुजङ्गप्रयातं वा। अन्यानि तु न तथा, यथा मालिनी शालिनी वा। नानाभावनिर्भरं गभीरकाव्यं स्रष्टुं सतालानि वृत्तानि नैव क्षमन्त इत्येतदभिव्यक्तमस्ति महाकविभिरमीषामप्रयोगात्। पूर्वकवीनां स्तोत्रवाङ्मय एवैषां प्रचुरः प्रयोगो न पुनरन्येषु प्रकारेषु। साम्प्रतिकानामपि सत्कवीनाम् अयमेवाभिप्रायः प्रापि मया तद्विषयासु चर्चासु।

किन्तु, स्तोकं भिन्ना स्थितिर्विलोक्यते साम्प्रतिके काव्यलोके। यतः सतालानि वृत्तानि सम्प्रति आधिक्येन चीयन्ते भूयोभिः। गानरूपेण प्रस्तोतुं योग्या अमी वृत्तविशेषाः आपातमधुरास्तत्क्षणरञ्जका वा सन्तः सभाया आराधनं सुकरं कुर्वन्तीत्यत्र वेद्यो हेतुः। सभारञ्जनमेव स्याच्चेत् कवेर्लक्ष्यं काव्यस्य परमं प्रयोजनम् असिद्धमेव भवति। तदिदं तथ्यं सर्वदावधार्यं कवेः सहृदयस्य च।

1.7 नूतनवृत्ताविष्कृतिः

काले काले कविभिरात्मप्रतिभया नूतनानि वृत्तानि परिकल्प्यन्ते प्रयुज्यन्ते चेति निश्चप्रचमेव। तान्येतानि नूत्नानि वृत्तानि क्वचिदभिनवैर्मात्राविन्यासैराविर्भवन्ति। क्वचित्तु स्थितानामेव वृत्तानाम् ईषद् वर्णव्यत्ययेन मात्राव्यत्ययेन वा जनिं लभन्ते। अथ प्रसङ्गात् कानिचिदत्रो-दाह्रियन्ते यथा -

- मेघविस्फूर्जितनामके वृत्ते प्रतिपादम् आद्यानि द्वादशाक्षराणि शिखरिणीवद् भवन्ति, तदुत्तराणि च सप्ताक्षराणि मन्दाक्रान्तायामिव। एवमेतद्योगजन्यमिदं वृत्तं भवति रम्यम्।
- शार्दूलविक्रीडितस्य आदिर्गुरुवर्णो लघुद्वयरूपेण परिणामितश्चेन्मत्तेभविक्रीडितम् आविर्भवति।

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- रथोद्धतायाम् आद्यो गुरुः लघुद्वयरूपेण परिणामितः प्रियंवदां जनयति।
- रथोद्धतावृत्तं लघुद्वयपूर्वं क्रियते चेन्मञ्जुभाषिणी लब्धजन्मा भवति।

तदेवं गच्छता कालेन नवानि वृत्तानि परिकल्पितानि द्रष्टुमर्हाणि। सेयं परम्परा अधुनाप्यनुवर्तत इत्यसावपि अंशोऽत्र उल्लेखमर्हति। यथा विंशतितमशताब्दीकवीन्द्रेण दत्तदिनेशचन्द्रेण[26] कृते नृत्यमती सौदामनी चेति द्वे वृत्ते। क्रमेण तयोरेकैकम् उदाहरणम् -

नृत्यमती –

भृशमनुकरणरत-विटपिमृग इद-मपि पिपतिषुरसुसिह ननतमसि।
सुधियमनुकुरु विहर मनसि महति यदि चिचरिषु-रमरप नवजगति॥

सौदामनी –

नवपटपटिमधिकृत निरवधि सुररस नटन-रटनविगलितमनसि।
का शिक्षा का वा दीक्षा शक्ष्यत्युप्तं बीजं निष्पापम्॥

चतुर्मात्राणां गणानाम् ईषद्भिन्नप्रकारकेण विन्यासेन उभे इमे वृत्ते कल्पित इति सुवेद्यमिह सुधीनाम्। अन्यान्यपि सन्त्यत्र भूयांस्युदाहरणानि यथा - मन्दाक्रान्ताया आद्यं गुरुं लघुद्वयं कृत्वा नव्यं वृत्तं परिकल्पितं कैश्चित्। क्वचित्तु वसन्ततिलकाया आद्यं गुरुं लघुद्वयं कृत्वा वृत्तान्तरं परिकल्पितम्। सर्वमिदं हृद्यमनवद्यं च।

नूतनानां वृत्तानामियमाविष्कृतिः कवेः सृष्टिशीलत्वस्यैव फलमिति कृत्वा ग्राह्या स्वागतार्हा च। तथा सृष्टाः कतिपये वृत्तविशेषाः काव्यप्रपञ्चे समादृताश्च। तेषु यत्र श्रवणसुभगता भावविशेषाभिव्यक्तिक्षमता च भवति ते सुप्रतितिष्ठन्ति। येषु च तदभावः त उपेक्षिता भवन्ति। प्राञ्चोऽपि बहवो वृत्तविशेषाः यदौदासीन्यभाजनान्यभूवन् तत्राप्ययमेव हेतुः।

2. अन्यभाषाच्छन्दसां प्रयोगाः

भाषान्तरप्रसिद्धैश्छन्दोभिः पद्यप्रणयनमपि आधुनिकेषु संस्कृतकाव्येषु स्थितः कश्चन प्रयोगविशेषः। सर्वत्र समादृतोऽयं प्रयोगः अन्यास्वपि भाषासु प्रचलितोऽस्ति। अनेन तत्तच्छन्दोमाधुर्यम् अन्यैरप्यनुभूतं भवतीति कृत्वा स्तुत्यर्ह एवासौ प्रकल्पः। तादृशाः केचन प्रयोगाः यथा -

2.1 सीसपद्यम् -

तेलुगुभाषीयमिदं वृत्तं कन्नडेऽप्यादृतमस्ति। पञ्चानां मात्राणां सप्त गणाः, तत एको गुरुश्च चतुर्ष्वपि पादेषु भवेयुरित्यस्य नियमः। तद्वृत्तबद्धं किञ्चित् संस्कृतपद्यं यथा -

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यत्राभ्रतलचुम्बितुङ्गश्रृङ्गावली शीताचलस्यालवद्विभाति
यत्र मन्दाकिनी घंघुमस्वनदूर्मिरापुनानात्महृदयानि वहति ।
यत्रार्षभारती चिदचिदीश्वरतत्त्वसन्दर्शनीव विजरीहरीति
यत्र संस्कृतभारतीज्ञानविज्ञानतेजोऽन्यखण्डेषु तन्तनीति ॥[27]

एवंविधा अन्ये केचन प्रयोगा उल्लिख्यन्ते -

2.2 ब्ल्याङ्क् वर्स् सानेट् च

आङ्ग्लभाषीये अस्मिन् वृत्तद्वये शतावधानिनो रा. गणेशस्य कृती यथा –

१. अन्तःकान्तिः – ब्ल्याङ्क् वर्स् इत्यनेन वृत्तेन उपनिबद्धम् । स्वामिनो विवेकानन्दस्य चरमदिनमाश्रित्य लिखितं ४४०श्लोकात्मकं काव्यम् ।

२. सौगन्धिका – अत्र आङ्ग्लभाषीयं सानेट् इत्याख्यं छन्दः आश्रितम् ।

2.3 हाइकू

हैकु इत्याख्यः कश्चन छन्दोबन्धो जपानीभाषीयः । अस्मिंश्छन्दसि तिस्रो लघुपङ्क्यो भवन्ति, यासु क्रमेण पञ्च सप्त पञ्च च अक्षराणि भवेयुः । अस्य प्रयोगेण लब्धकीर्तिः कविर्वर्तते तत्रभवान् हर्षदेवमाधवः । तदीयं पद्ययुगलं यथा -

1. दयां क्षिपन्ति / घनाढ्या मेदपिण्डा / हर्म्येभ्यो मार्गे ।
2. कुक्कुरा अपि / सर्वकारयानेषु / भ्रमन्त्यत्र भोः ।

अथान्येऽपि मुख्याः केचिदंशाः यथा –

- दोहा, चौपाई, सोरठा, वरवै, कवित्त, किरीट, घनाक्षरी, सवैया, हरिगीतिका - इत्यादीनां व्रजादिभाषीयाणां छन्दसां प्रयोगोऽपि कृतः कैश्चित् । यथा- सवय्या दोहा चेति द्वौ प्रकारौ स्वकाव्ये श्लोकमञ्जर्याख्ये योजितौ कविवरेण विन्ध्येश्वरी-प्रसादमिश्रेण ।
- गलज्झलिका(गजल)प्रयोगो यथा –

उद्याने यस्मिन् सान्द्रतरौ प्रतिशाखमुलूका वल्गन्ते ।
कल्याणं तस्य कथं भविता सुषमा क्व वसन्तस्यागमने ॥[28]
(उर्दूमूलस्य कस्यचन पद्यस्य संस्कृतानुवादोऽयम् ।)[29]

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- एस्. जगन्नाथनामकस्य कवीन्द्रस्य ब्रह्मकाव्यस्य षष्ठे सर्गे १०० छन्दांसि प्रयुक्तानि। तत्र कन्नडभाषीयानि सर्वाण्यपि प्रसिद्धवृत्तानि विद्यन्ते। तस्यैव महावीरघटनामके काव्ये कन्नडभाषाप्रसिद्धेन 'रगळे'नामकेन वृत्तेन ९४ पद्यानि निबद्धानि।
- साङ्गत्यं भामिनीषट्पदी चेत्यादीन्यपि कर्णाटभाषाप्रसिद्धानि वृत्तानि संस्कृते कैश्चित् प्रयुक्तानि।

3. गीतानि

प्रकारोऽयं छन्दोबद्धं छन्दोऽबद्धं चेत्यनयोः प्रकारयोरन्तराले तिष्ठति। यतोऽत्र वर्णनैयत्यं न वर्तत इति कृत्वा नास्य वर्णवृत्तेष्वन्तर्भावः। तथाप्यत्र कश्चिन्मात्राविन्यासविशेषो भवेदेव, यश्च तत्पद्यस्य तालानुकूलतां तज्जन्यां रमणीयतां च सम्पादयति। अतोऽयं प्रकारो मुक्तच्छन्दस्क इति नोचितं कथयितुम्। तथा च गीतिरिति नाम्नैवायं प्रकार उचितो व्यवहर्तुम्। भक्तिगीतानि भावगीतानि शिशुगीतानि जानपदगीतानि च (अनूदितानि स्वतन्त्राणि च) – एवमत्रापि सन्ति बहवः प्रकाराः।

न चासौ प्रकारोऽर्वाचीनः। जयदेवविरचितं गीतगोविन्दमस्यां पदव्यां प्रथतेतराम्। अपि च, नितान्तपुरातनेष्वन्यतमम् आर्यावृत्तं गेयत्वेनैवोल्लिखितं दृश्यते रूपकेषु। यथा –

सखी – अज्जुके ! द्वितीयमेकं वस्तुकं गायन्ती नृत्यतु।

वसन्तसेना – तथा !

मधुमासजातदर्पः कन्दर्पः कामिनीकटाक्षसखः।
अपि योगिनामिह मनो विध्यति फुल्लैरशोकशरैः ॥[30]

इत्थमस्य गाननृत्यानुकूलत्वस्य निर्देशात् सतालत्वं शक्यमूहितुम्। तथा चास्मिन् प्रकारे आधुनिकं किञ्चित्पद्यं यथा -

जयतु भारतवर्षदेशः।

अमरवीरयशस्सुखानां विश्वकरकलकुङ्कुमानां
सुरभिभिर्भूखण्डमखिलं मोहयति मधुमुग्धवेषः।

जयतु भारतवर्षदेशः।

यस्य पदकमलं निकामम् नवनृपतिनयनाभिरामम्
ऊर्मिभिः स्नपयति सरत्नैर्भक्तिनम्रो निम्नगेशः।

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जयतु भारतवर्षदेशः।

आगमनमायस्तकायः हेममण्डितहिमनिकायः
उत्तरस्यां यस्य खेलति मुकुटमिव पृथुपर्वतेशः।

जयतु भारतवर्षदेशः।[31]

३-४-३-४ – इत्यनेन मात्राविन्यासेन प्रकल्पितेयं गीतिस्त्रिपुटतालेन समुचितरागेण च मनोहरं गीयते चेद्रसिकानामानन्दो निश्चित एव, विशिष्य सङ्गीतरसिकानाम्।

अमूदृक्षा बहवो यत्नाः साम्प्रतमपि प्रवर्तन्ते। लोकः प्रायेण सङ्गीतरसिकः। अतस्तेनाकृष्टो लोकः संस्कृताभिमुखस्तत्स्वारस्यानुसन्धानरतश्च भवतीति कृत्वा भाषायाः प्रसारेऽप्यस्य स्यान्महती भूमिका। इत्थमसौ प्रकारो बहुमतोऽस्त्यधुना।

प्रकारमेतं गीतशब्देनैव व्यवहरन्ति बहवः। यदि सर्वेषामप्ययमेव व्यवहारः तर्हि तदुल्लेखोऽत्र नार्हत्यौचितीम्, प्रकृतलेखस्य गीताविषयकत्वात्। किन्तु, नैकत्र एतत्प्रकाराणि पद्यानि काव्यसङ्ग्रहे प्रकाशितानि कविगोष्ठीषु प्रस्तुतानि काव्यविमर्शेषु उपात्तानि च। अतोऽसावपि प्रकारोऽत्र अन्तर्भावितो वेद्यः सुधीभिः।

4. मुक्तच्छन्दस्कानि

मुक्तच्छन्दोनामकोऽपि कश्चन प्रकारोऽधुना संस्कृते प्रवर्धमानो वर्तते, यत्र कवेस्तद्भावानां वा भवति स्वैरविहारः। अभिप्रेतस्यार्थस्य समभिव्यञ्जने शक्तान् शब्दान् कविः प्रयुञ्जीत; न तं तत्र प्रासगणादयो नियमाः प्रतिबध्नीयुश्चेति विचारोऽस्य प्रकारस्य मूलशिला।[32] अतो नात्र कवेर्मनागपि चिन्ता मात्राणां गणानां यतेर्वा। यथेष्टं चात्र भवितुम् अर्हन्ति पङ्क्तयः। बह्वीषु भाषासु रूढमूलो विततगात्रश्च अयं प्रकारः छन्दःप्रणयिनि संस्कृतकाव्येऽपि कृतप्रवेशोऽस्तीत्येतत् स्तोकं चित्रीयेत। तत्र किञ्चिदुदाहरणम्[33] -

1. त्वया शकलीकृतं हृदयं मदीयं भूयशो जाने
   परं जीवामि लोके साशा इत्थं भूयशो जाने,
   कथं कथयानि रे त्वत्कृते चित्ते कीदृशः स्नेहः
   इदानीमस्मि शब्दीभूय सविधे भूयशो जाने !

2. त्वदीयं गुञ्जनं प्राणेषु सत्यं त्वमसि गेया
   सुधासञ्जीवनीभूता प्रपूता त्वमसि पेया,
   विनयनतभावकुम्भेनाद्य किल मधुरसं पायय
   प्रणयिनी त्वमसि रे हृदयस्य नूनं त्वमसि प्रेया !

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3. तेऽधरे मन्दहासो नवारुणसमः
प्रोच्छलस्पर्शनाक्लिष्टयौवनसमः,
मेऽक्षिणी प्रोचतुः चेतिते भूयशः
त्वं हि रामश्रितो गन्धपाटलसमः !

अमीषु पद्येषु न कस्यापि वृत्तस्य लक्षणं घटते। न चामीषां तालानुकूलत्वम्। अन्यत्सर्वं प्रागुक्तमेवेति नात्र पुनरुक्तिः।

अथोदाहरणान्तरं किञ्चित् "विचित्रमेतत्" इत्याख्यायां कवितायां स्थितम् –

भवद्वियोगो जातो यदा तु वर्षत्सु मेघेषु सततं च प्रावृषि।
नेत्रे तृषार्ते मनःपिपासुर्हृदयमपार्द्रं विचित्रमेतत्॥[34]

सगुण एवासौ प्रकारो यतः प्रासगणादयो नियमाः कवेर्भावं न प्रतिबध्नीरन्। परश्चात्र कवेः कर्तव्यमपि महद् वर्तते। स तावत् स्वं भावं प्रकाशयितुम् उचितान् उचिततरांश्च शब्दान् निवेशयेत्। तदत्रापि व्युत्पत्त्यभ्यासौ अनिवार्यौ। परन्तु व्युत्पत्त्यभ्यासमार्गे पथिकीभवितुम् अनिच्छद्भिरसौ मुक्तच्छन्दःप्रकारः उपमार्गत्वेन गृहीतोऽपि बहुत्र दृश्यते। तदनेन हेतुना अस्मिन् प्रकारे एतावता प्रकाशितेषु पद्येषु गुणवतां पद्यानां संख्या अल्पीयसी एव।

उपसंहारः

तदेवं कृतं किञ्चन विहङ्गमविलोकनं साम्प्रतिके संस्कृतकाव्यप्रपञ्चे। अत्र प्रकाशिताः सर्वेऽपि नैजा अभिप्रायाः बहूनां साम्प्रतिककाव्यानाम् अहरहरवलोकनेन दृढीभूताः सन्ति न तु केषाञ्चिदेव काव्यानाम्। अतोऽमीषाम् अभिप्रायाणाम् उपपादनं तदैव सिद्ध्यति यदा तानि सर्वाणि काव्यान्यत्रोल्लिखितानि भवेयुः। तच्चेहासम्भवमिति कृत्वा सर्वोऽप्यंशः द्वित्रैरुदाहरणै- रुदञ्चितो विद्यते। तदिह सुधियोऽवदधतीति द्रढीयान् मे विस्रम्भः। तथा चात्र उपलब्धा अंशाः पुनरुल्लिख्यन्ते-

- चिरात् प्रस्यन्दमाना छन्दस्वत्कवितावाहिनी अधुनापि अनवष्टब्धैव वरीवर्ति। किन्तु अप्रसिद्धवृत्तप्रयोगः, पद्यशिल्पं वृत्तनिर्वाहो वा, वृत्तौचित्यविवेकश्चेतेष्वंशेषु समकालिकानां कवीनाम् अवधानम् आधिक्यं भजेत।
- भाषान्तरीयेषु छन्दःसु काव्यप्रणयनम्, गीतरचना चैवम् अभिनवाः प्रयोगाः अस्या भाषाया अनर्गलां गतिम् अभिव्यञ्जन्ति।
- छन्दोमयेषु बहुषु पद्येषु दृष्टोऽस्ति काव्यत्वाभावः। मुक्तच्छन्दस्केष्वपि दृष्टाः क्वचित् काव्यगुणाः। कानिचिद् गीतान्यपि काव्यगुणसम्पन्नानि विभान्ति। एवं च, काव्याकाव्यत्वे छन्दो न भवति मानदण्डः। तथापि, चिराय धारयितुं कालान्तरे स्मर्तुं

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भावविशेषान् व्यङ्क्तुं च नितान्तमुपकारिणीति कृत्वा छन्दस्वती वाणी प्रशस्ततरा। अपि च, संस्कृतकाव्यपरम्परायाम् अन्यादृशमेव छन्दोवैविध्यं चिरादुल्लसितमस्तीति कृत्वा तत्सत्त्वे एव काव्यस्य आभिजात्यं प्रतितिष्ठति। तदेतदाभिजात्यमेव संस्कृत-काव्यानां जीवातुः।

- तस्मात् संस्कृतकाव्यानाम् अभिजातं पन्थानम् अजहदेव कविः विभिन्नेषु प्रयोगेषु प्रवर्तेत, न तु तम् अपहाय। तथाभूताः प्रयोगाः सादरम् उपात्ताः सहृदयैः।
- अत्र विचारितेषु चतुर्ष्वपि प्रकारेषु इतोऽपि विस्तृतो विमर्शः शक्यः कर्तुम्।

इति कृतं विस्तरेण।

पाददटिप्पणी

1 *Chandada gejjeyaṃ padake kaṭṭade vyākṛtisaṃskṛtisphurat-*
Spandada suprasādhanamanāsyake nīḍade cārvalaṅkriyā-
Syanditabhūṣaṇaṃ tanuvigaṃ toḍalīyade matsarasvatī-
Sundariyaṃ sabhāsthalake pŏgenalāṃ posakabbadobbanĕ?

- Kannaḍadalli Avadhānakale pp22

2 *Chandamidāvudendoḍirivar padabandhadoḻī prayŏgamaṃ-*
Tendoḍe bayvarāva kavimārgamidendoḍe poyvararthamĕ-
Nendoḍe toṇḍubhaṇḍugeḍeduṭṭudanikkuvarāva nīti pĕ-
ḷendoḍe kolvarīgaḻina dĕsige biḻda mahākavīśvarar

- Sūktisudhārṇava pp7

3 इतरासु भाषासु यानि च्छन्दांसि विद्यन्ते तानि प्रायो द्विप्रकाराणि। तत्र कानिचन च्छन्दांसि मात्रानैयत्यनिमित्तकानि यथा सीसपद्यम्। इह प्रतिपादं पञ्चानां मात्राणां सप्त गणाः अन्ते गुरुश्च भवेयुः। इतराणि अक्षरसंख्यानिमित्तकानि यथा हाइकु। अत्र तिस्रः पङ्क्तयो भवन्ति यासु अक्षराणि क्रमेण पञ्च सप्त पञ्च चेत्येतत्संख्यकानि। किञ्च एतेषु क्वापि संस्कृते इव वर्णवृत्तानि न सन्तीति कृत्वा सर्वाण्येतानि 'च्छन्दोऽबद्ध'रूपे प्रकारे निवेशितानि।

4 अस्मिन् पत्रे व्यतीतेषु त्रिंशति वर्षेषु प्रकाशितान्येव काव्यानि विषयीकृतानि विद्यन्ते। अतो यो योऽभिप्रायो विमर्शो वाऽत्र पत्रे प्रस्तुतोऽस्ति स सर्वोऽपि तद्विषयक एवेति अवधेयम् अध्येतृभिः।

5 न तावदेवंविधः कृतोऽस्ति विभागश्छन्दोग्रन्थेषु। स्वकल्पितोऽयं विभागः प्रकृते विवक्षितम् अर्थं विवरीतुम् उपकुरुत इति धियात्र प्रस्तुतः। यो यत्राधिकम् अभ्यस्यति परिश्राम्यति वा तत्तस्य वश्यं भवति। पृथ्व्यां बहूनि पद्यानि प्रणीतवन्तं प्रति कालान्तरे सा सुनिर्वाहैव स्यात्। अनभ्यस्तं वंशस्थमपि बहुत्र क्लिश्नाति कविम्, यदस्मिन् वृत्ते कवयन्तः केचन क्वचिदुपेन्द्रवज्रां प्रति यान्ति भ्रमेण। सर्वमिदम् अतिरोहितमेव प्रेक्षावताम्।

6 भूयोविज्ञातुकामाः क्षेमेन्द्रप्रणीतं सुवृत्ततिलकं पश्येयुः।

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7 यथा छन्दस्वती पत्रिका छन्दोमयान्येव पद्यानि प्रकाशयति। काव्यामृतवर्षिणीति पत्रिका तावत् 'मन्दाक्रान्ताविशेषाङ्कः', 'मालिनीविशेषाङ्कः' चैवं छन्दोविशेषलक्षणा प्रकाशमाना विद्यते।

8 पत्रकाव्यम् pp 38 (आचार्याय सूर्यमणिरथवर्याय प्रहिते पत्रे स्थितं पद्यमिदम्।)

9 आचार्यविष्णुनम्पूतिरिविरचितं सारस्वतम् 10.79

10 आचार्यभिराजराजेन्द्रमिश्रकृतं लीलाभोजराजम् pp 21

11 महाकविमाघविरचितं शिशुपालवधम् 3.82

12 युग्मकविगणेशशशिकिरणविरचितं यौगन्धरम् pp 49

13 पिङ्गलीयं छन्दःशास्त्रम् 7.33

14 पिङ्गलीयं छन्दःशास्त्रम् 7.34

15 शालिनी-मालिनी-मन्दाक्रान्ता-स्रग्धरासु अन्तिमानि सप्ताक्षराणि समानगतिकानि। अत्र तदुपलक्षणतया मालिनी गृहीता।

16 शङ्करराजारामविरचितं निपुणप्राघुणकम् pp 20

17 एतादृशानां केषाञ्चिदंशानाम् उपपादनाय कृत्स्नम् आधुनिककाव्यम् उल्लेखनीयं भविष्यति। तदसम्भवमेव। यद्वा, कस्य कस्य प्रकारस्य का का संख्येति विगणय्य चित्रमाध्यमेन शक्यं दर्शयितुम्। तदिदमपि महाप्रयाससाध्यम्। तथापि बहुसंख्याकानि साम्प्रतिकानि काव्यानि अवलोकयता तद्विषये विद्भिः सह विचारयता च प्रकृतलेखकेनैतदभिहितमिति अस्य प्रामाण्यं द्रष्टव्यं सुधीभिः।

18 परीवाहः pp 46

19 2014 तमे वर्षे उडुपिनगरस्थे SMSP संस्कृतमहाविद्यालये प्रवृत्ते प्रकृतलेखकस्य अष्टावधाने पृच्छकेन सता तेन कविना प्रस्तुतं पद्यमिदम्।

20 दोषप्रकरणे निवेशात् इतस्त्रिषूदाहरणेषु कवेः काव्यस्य च नाम नोल्लिख्यते।

21 अस्य क्वचिद् वैकल्पिकत्वं यद् विहितं तद् ये परम्परया द्वित्वं शिथिलीकृत्य वेदादिकम् उच्चारयन्ति तेष्वेव युज्यते न सर्वत्र।

22 Source: संस्कृतप्रतिभा (उन्मेषः ५०) pp 14

23 वस्तुतस्त्वस्मिन् विभागे दर्शितानां पद्यत्वं काव्यत्वं वा नास्त्येव, तद्गुणानामभावात्। छन्दोबन्धः न काव्यत्वं प्रापयति, न च तदबन्धः काव्यत्वं हापयति। तथाप्येतानि काव्यनाम्ना प्रस्तुतानीत्यतोऽत्र मयोदाहृतानि। छन्दोनिबद्धं वाक्यजातं काव्यं भवतीति भ्रमः सुदृढोऽस्ति भूयसाम्।

24 यथोक्तं वृत्तरत्नाकरस्थस्य 'वा पादान्ते' इत्यंशस्य सुकविहृदयानन्दिन्यां व्याख्यायाम् - परिमिताक्षरमात्रो गणारचितो वक्ष्यमाणलक्षणो वृत्तस्य चतुर्थांशः पादस्तस्यान्ते वर्तमानो लघुरपि विभाषया गुरुः स्यात्। स च कविसमयव्यवहारात् द्वितीयचतुर्थयोरेव पादयोरन्ते वेदितव्यः। यथा - प्रायः समासन्नपराभवानां धियो विपर्यस्ततमा भवन्ति।

25 काव्यामृतवर्षिणी, July to December 2018, pp 10

26 कल्कत्ताभिजनस्यास्य कविवरस्य वङ्गविभावरीति काव्यस्थमुदाहरणमिदम्।

27 श्रीभाष्यं विजयसारथी इत्याख्यस्य आन्ध्राभिजनस्य कवेः 'भारतमहिम्नः स्तुतिः' (१९३६) इत्याख्यात् काव्याद् उद्धृतम्।

28 आचार्याभिराजराजेन्द्रमिश्रकृता मधुपर्णी

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29 तन्मूलपद्यं यथा -

बरबाद गुलिस्तां करने को एक ही उल्लू काफी है।

हर शाख पे उल्लू बैठा है अंजामे गुलिस्तां क्या होगा॥

30 भगवदज्जुकीयम् pp 16

31 मैथिलकविना रामनाथपाठकेन प्रणयिना प्रणीतम्।

32 आसक्ताः Warfel H इत्याख्यस्य 'A Rationale of Free Verse' इति लेखं पठितुम् अर्हन्ति।

33 मुक्ताशती pp 26। अत्र तृतीयपद्ये स्रग्विणीच्छाया दृश्यते।

34 Source: Modern Sanskrit Literature: Tradition & Innovations pp 102

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वास्तुशास्त्र का उद्भव एवं पल्लवन

- सुषमा त्रिपाठी, देवी प्रसाद त्रिपाठी, भारतेन्दु पाण्डेय

प्रस्तावना -

इतिहासकार की दृष्टि में वास्तु के विकास के अध्ययन का अपने आप में बहुत महत्व है। जिस प्रकार धर्म एवं दर्शन के विकास में हम अपनी संस्कृति एवं सभ्यता के विचारों का विकास देखते है, उसी प्रकार वास्तु के इतिहास में भी भारतीय संस्कृति के गहनतम मूल्यों का अध्ययन कर सकते है। धार्मिक, दार्शनिक, ज्योतिष एवं वास्तु का सन्दर्भ अपने आप में एक स्वतन्त्र सन्दर्भ है। वास्तु की विचारधारा में भारतीय धर्म-दर्शन की पृष्ठभूमि है।[१] इस संसार में प्रत्येक प्राणी के लिए भोजन के साथ-साथ आवास भी उसकी आधारभूत आवश्यकता का प्रधान अंग है।

'वस्तुर्वसतेनिर्वासकर्मण:' मुनि यास्क के इस निर्वचन के अनुसार "वास्तु" शब्द की निष्पत्ति होती है, जिसका निष्पत्तिलभ्य अर्थ है, कि जिसमें प्राणी रहते हों या जो प्राणियों के निवासयोग्य हो, वह वास्तु कहलाता है। "वसन्त्यस्मिन् इति वास्तु" अर्थात् जिस भूमि या भवन में लोग निवास करते हैं, उसे वास्तु कहा गया है।

वास्तु का शाब्दिक एवं सुलभ अर्थ गृहनिर्माण करने योग्य भूमि है। "वस् निवासे" धातु से वास्तुशास्त्र का अर्थ गृह अथवा गृहार्थ निर्धारित भूखण्ड होता है।[२] पृथ्वी और इसके निवासी प्राणियों में एक विशेष प्रकार की समानता यह है की इनकी रचना पञ्चमहाभूतों के मिश्रण से हुई है, जिसमें पृथ्वी, जल, तेज (अग्नि), वायु एवं आकाश एक निश्चित मात्रा में रहते है। गोस्वामी तुलसीदास जी ने मानव शरीर को पञ्च भौतिक निरुपित करते हुए लिखा है-

क्षिति-जल-पावक-गगन-समीरा। पञ्चरचित अति अधम शरीरा॥[३]

वास्तुशास्त्र की उत्पत्ति एवं परम्परा अति प्राचीन है। यह दिक् और काल की परम्परा से जुड़ी है। ये दोनों ही ब्रह्म की शक्ति के प्रकट रूप माने गये है। भगवद्गीता में भी भगवान् ने कहा है-

"भूमिरापोऽनलो वायुः खं मनोबुद्धिरेव च।
अहंकार इतीयं मे भिन्ना प्रकृतिरष्टधा'' ॥[४]

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वैदिककाल में वास्तुशास्त्र का स्वरुप -

वास्तु और वास्तुशास्त्र की कल्पना वैदिक काल से ही चली आ रही है। वास्तुविद्या उतनी ही प्राचीन है जितनी मानव सभ्यता। जब मनुष्य कुञ्जों और गुफाओं में रहता था तथा इस पृथ्वी पर आवासीय योजनायें अमल मे नही थीं, उस समय मनुष्य अपनी सुरक्षा की दृष्टि से अपने योग्य सुरक्षित स्थान पर अपने आवास का निर्माण कर लेता था। सर्वप्रथम पृथु ने पृथ्वी को समतल कर सुव्यवस्थित आवास की कल्पना की। अनन्तर पृथु ने ब्रह्मा जी से कहा- हे ब्रह्मन् आपके आदेश से मैंने इस पृथ्वी को समतल कर दिया है। अब आप इस पर नगर आदि की रचना का आदेश दें।[५]

ग्रामान् पुरः पत्नानि दुर्गाणि विविधानि।
च घोषान् व्रजान् सशिविरानाकारान् खेटखर्वटान्॥
प्राक् पृथोरेहि नैतेषां पुरग्रामादिकल्पना।
यथा सुखं वसन्ति स्म तत्र तत्राकुऽतोभयाः॥

ब्रह्मा जी ने सम्यक् निर्माण के लिए अपने पुर्वादि मुखों विश्वभू, विश्वविद, विश्वस्रष्टा एवं विश्वस्थ से क्रमशः विश्वकर्मा, मय, मनु एवं त्वष्टा की उत्पत्ति की।

विश्वभूरिति नामैतत्पूर्ववक्त्रं प्रकीर्तितम्।
दक्षिणे विश्वविद् वक्त्रं विश्वस्थं च तथोत्तरे॥
पश्चिमे विश्वस्रष्टाख्यं वक्त्रमेव चतुर्विधम्।
एतेभ्यः प्रथमः जातं विश्वकर्मचतुष्टयम्॥
पूर्वानने विश्वकर्मा जायेत दक्षिणे मयः।
उत्तरस्य मुखे त्वष्टा पश्चिमे तु मनुः स्मृतः॥[६]

संहिताओ में वास्तुशास्त्र का स्वरूप- वैदिक वाङ्मय भी वास्तु की व्याख्याओं से भरे पड़े हैं। इसकी व्याख्या अनेकानेक सन्दर्भों में परिलक्षित होती है। संस्कृत वाङ्मय में भी सर्वप्रथम वेदों से ही वास्तु वर्णन प्राप्त होता है।

ऋग्वेद - भारतीय वास्तुकला का प्राचीन रूप ऋग्वेद में दिखाई देता है। पारायण करने से यह दृष्टिगोचर होता है, कि ऋग्वेद में आवासीय व्यवस्था से सम्बन्धित वर्णन अलग से उल्लिखित नहीं है। परन्तु इससे सम्बन्धित शब्दों के विन्यास से ज्ञात होता है कि उस काल में भी एक सुदृढ़ एवं विकसित आवासीय व्यवस्था का रूप अवश्य रहा होगा। ऋग्वेद में वास्तु पद का अर्थ निवास या गृह[७] माना गया है। ऋग्वेद में गृह के अर्थ

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में लगभग तीस शब्दों का प्रयोग मिलता है- गृहम्, गयःपत्स्यम्, दुरोणम्, दुर्यः, दम/दम्, ओकः, पोनिः, धायन, निवेशनम्, वसतिः, छर्दिस, वर्तिः, वेश्मन, वरूथम् वास्तु, शरणम्, शर्मन् सदनम्, क्षयः, सदस, सदम्, हर्म्यम्, वित्थम्, गुहा, उस्तमम्, अया स्वस्राणी, अज्म और छायाः ।

यजुर्वेद - यजुर्वेद संहिताओं में वास्तुशब्द का प्रयोग यज्ञवास्तु के सन्दर्भ में दिखाई देता है।[८] यजुर्वेद में वास्तु शब्दों का प्रयोग प्रायः यूपनिर्माण, स्तूपनिर्माण, आसन्दी एवं पर्यंकनिर्माण के प्रसंग में मिलता है।

अथर्ववेद- अथर्ववेद के उपवेद स्थापत्यवेद में वास्तुशास्त्र के सिद्धान्तों का स्वतन्त्र रूप से चिन्तन किया गया है। अथर्ववेद में अच्छे गृह के लिए सुवास्तु तथा गृहाभाव के लिए अवास्तु शब्द प्रयुक्त हुआ है।[९] अथर्ववेद संहिता के दो सूक्तों में शाला के रूपों का वर्णन उपलब्ध होता है।

वास्तोष्पति वास्तु के वैदिक देवता है। विश्व की प्राचीन रचना ऋक्संहिता में वास्तु के वैदिक देवता वास्तोष्पति की बारम्बार प्रार्थना की गयी है कि 'वे हमारी रक्षा करें'। द्विपद (मनुष्य) एवं चतुष्पद (पशु) का कल्याण करें, पिता की तरह हमें सुरक्षा दें। मनुष्य, समाज एवं हमारे पशुधन का कल्याण करें, हमारे योग-क्षेम में सहायता करें। हमें स्वस्ति प्रदान करें और मित्र के समान प्रगति में हमारी सहायता करें।[१०] वैदिक देवता वास्तोष्पति की निम्न प्रकार से प्रार्थना की गयी है-

ॐ वास्तोष्पते प्रतिजानीह्यि स्मान्त्स्वावेशो अनमीवो भवा नः।
यत् त्वेमहे प्रति तन्नो जुषस्व शं नो भव द्विपदे शं चतुष्पदे ॥

रामायण एवं महाभारत में वास्तुशास्त्र का स्वरुप -

रामायण[११] एवं महाभारत[१२] इन दोनों महाकाव्यों में वास्तुदर्शन प्रचुर मात्रा में प्राप्त होता है। वास्तुशास्त्र को भवन निर्माण का बोधक माना गया है। उत्तरभारतीय नागर तथा दक्षिण भारतीय द्रविड परम्पराओं की अनेक कहानियाँ एवं उदाहरण इन दोनों ग्रन्थों में प्राप्त होते हैं।

वास्तु के सन्दर्भ में अर्वाचीन विचारकों का भी मत बहुत महत्वपूर्ण है। डॉ. प्रसन्न कुमार आचार्य ने वास्तुशब्द से हर्म्य, (प्रासाद, मण्डप, सभा, शाला, प्रपा, रँग आदि) यान (स्यन्दन, शिविका, रथ) पर्यंक, ग्राम, पुर, दुर्ग, पत्तन, भूमि, एवं भवन का परिगणन किया है। मूर्ति निर्माण एवं प्रस्तरकर्म भी इसके अन्तर्गत आते है।[१३] फ्रेडरिक के कथनानुसार वास्तुपद

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को शरण अथवा छादन कहा गया है।[१४] इनसाइक्लोपीडिया ब्रिटानिका कोश में वास्तु का सन्दर्भ भवन निर्माण विद्या के रूप में लिया गया है।[१५] इस प्रकार वास्तु शब्द का मूल अर्थ भूमि एवं भवन से है, परन्तु कालान्तर में इसके अर्थ ने बृहद् विकास किया और अपने अन्दर शिल्प को भी समाहित कर लिया। वैदिक साहित्य का अध्ययन करने पर एक भ्रान्ति पर आधारित धारणा प्राप्त होती है कि वैदिककाल में लोगों को भवन निर्माण के शिल्प का ज्ञान नहीं था। यह पूर्णतया भ्रान्ति है। क्योंकि उस समय के विद्वान एवं ऋषि बिभिन्न प्रकार के कुण्ड, मण्डप एवं वेदियों का निर्माण करके यज्ञ करते थे, जिनमे ईटों का प्रयोग होता था। आश्रमों में पर्णकुटी, यज्ञशाला, छात्रावास, एवं गौशाला तथा राजाओं के महलों और मन्दिरों का वर्णन उपनिषदों में वर्णित है। शुल्वसुत्रों में इनके निर्माण की प्राविधि वर्णित है। अतः यह एक भ्रान्त धारणा है कि वैदिक काल में लोग भवन निर्माण की प्रक्रिया से अनभिज्ञ थे, हो सकता है कि इसका विकास आगे चलकर स्थापत्यवेद, पुराण एवं वास्तु के अन्य ग्रन्थों के रूप में हुआ। शुरू में वास्तु एवं भवन निर्माण का शिल्पी अपनी प्रारम्भिक अवस्था में रहा होगा, जिससे ये भ्रान्तियाँ उत्पन्न हुई। जगत्स्रष्टा ब्रह्मा जी की कामना के अनुसार मनुष्यों के निवास के लिए सुन्दर पुर, नगर एवं ग्रामादि के निर्माण के लिए कुछ सहायकों की उत्पत्ति की गयी। यथा- विश्वकर्मा ने स्थपति की, मय ने सूत्रग्राही की, मनु ने तक्षक की तथा त्वष्टा ने वार्द्धकी की उत्पत्ति की।

विश्वकर्मणः पुत्रः स्यात् स्थपतिश्चैव स स्मृतः।
मयस्य तनयः सूत्रग्राहीति परिकीर्तितः॥

त्वष्टूर्देव ऋषे पुत्रो वार्द्धकिरिति विश्रुतः।
मनो पुत्रस्तक्षकः स्यात्स्थपत्यादिचतुष्टयम्॥[१६]

१. **स्थपति** - इनको सभी वेदशास्त्रों के रूप में जाना जाता है, ये समग्र निर्माण कार्यों में पारंगत थे। इन्ही के आज्ञा से सुत्रग्राही आदि कार्य करते थे।

२. **सुत्रग्राही** - ये किसी निर्माण योजना को पूर्णरूप से सुनने एवं समझने में निपुण थे तथा मानचित्र बनाने की कला में पारंगत थे।

३. **वार्द्धकी** - ये किसी भी योजना को मूर्त रूप देने में महारथी थे, वेदज्ञ एवं चित्रकला में निपुण थे।

४. **तक्षक** - ये सभी प्रकार के निर्माण कार्यों के ज्ञाता, कुशल कर्मियों से मुक्त, वेदज्ञ धीर गम्भीर एवं सभी शिल्पशास्त्रियों के गुरु भी थे।

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वेदों में वास्तुविद् देवगण -

इस सम्पूर्ण सृष्टि का सृजन अपने आप में स्थापत्य का एक अनूठा उदाहरण है। सृष्टि के सृजन में सभी देवी-देवताओं का योगदान है, अतः ये सभी इस सृजन के शिल्पकार और शिल्पी है। इनमें से कुछ प्रमुख देवगणों का उल्लेख परिलक्षित होता है।

'क' संज्ञक प्रजापति- वास्तु के प्रथम देव के रूप में 'क' प्रजापति को जाना जाता है।[१७] इसका प्रमाण ऋग्वेद के हिरण्यगर्भ सूक्त में मिलता है।

सम्पूर्ण सृष्टि की प्रक्रिया एक अद्भुत प्रक्रिया है, जिसमें समस्त देवताओं ने प्रजापति का साथ दिया। श्रुतियों में ऐसा कहा गया है की स्वयं परमात्मा ने ही प्रजापति का सृजन किया ताकि विश्वोत्पत्ति हो सके। इन्होनें द्यावाअंतरिक्ष एवं पृथिवी की रचना की। प्रजापति ही हिरण्यगर्भ है।[१८] "हिरण्यगर्भः समवर्तताग्रे भूतस्य जातः पतिरेक आसीत्" ऋग्वेद के नासदीय सूक्त में यह वर्णित है कि सृष्टि के आदि में न तो सत् था, और न हि असत्, न आदि था न अन्त, न आकाश था, और न हि वायुमण्डल था, न दिन था न रात्रि। केवल ब्रह्म की ही सत्ता थी। ब्रह्म के केवल संकल्प मात्र से ही सृष्टि की रचना हो गयी। संकल्प ही एक ज्वाजल्यमान तप था।[१९]

त्वष्टा - यास्क के कथनानुसार त्वष्टा शब्द त्विष् अथवा त्वक्ष धातु से उत्पन्न है।[२०] शौनक भी इनके मत के समर्थक है।[२१]

त्विषितस्तक्षतेर्वा स्यात् तृर्णमश्नुत एव वा।
कर्मसुत्रारणो वेति तेन नामैतदश्नुते॥

वैदिक साहित्य में वर्णित है कि ये देवता तक्षण कार्य से वस्तुओं को काट- छाँटकर उनके रूप का निर्माण करते है और प्रकाशमान करते हैं। त्वष्टा तक्षण कार्य में कुशल होकर मनुष्य एवं पशुओं के लिए उनकी आवश्यकता के अनुसार वस्तुओं का निर्माण करतें है।

विश्वकर्मा - वाजसनेयि संहिता में कहा गया है कि विश्वकर्मा, विश्व के कर्ता है और प्रजापति से सम्बन्धित है।[२२] शौनक द्वारा "विश्वस्य कर्म जनयन् स विश्वकर्मा" स्वीकार किया गया है।[२३] निरुक्तकार यास्क के द्वारा विश्वकर्मा को 'भौवन'[२४] तथा 'सर्वस्य कर्ता'[२५] कहा गया है।

विश्वकर्माभौवनः सर्वमेधे सर्वाणि भूतानि जुह्वान्थकार।
स आत्मान्पथान्ततो जुहवान् चकार॥

ऋग्वेद में माना गया है कि सम्पूर्ण सृष्टि के रचयिता परमेश्वर है। परमेश्वर के जो सारे गुण है, उन्हीं गुणों के स्वरुप को देवता कहते है। देवता ही सम्पूर्ण ब्रह्माण्ड का निर्माण करते है। इस

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सृष्टि के रहस्य को जानना आसान नहीं है। ऋग्वेद में कहा गया है कि- इस सारी सृष्टि की उत्पत्ति कब, कैसे और कहाँ हुई, इसे बताना बहुत मुश्किल है। देवता ओं की उत्पत्ति भी बाद में हुई है। ये देवता है- सविता, त्वष्टा, विष्णु, विश्वकर्मा, इन्द्र, वरुण आदि।

वास्तोष्पति - वास्तोष्पति ने शिल्प कार्य या वास्तुशात्र में कुछ भी कार्य नहीं किया, तथापि ये गृह पालक तथा रक्षक भी है। यह इनका महत्वपूर्ण कार्य है।

ऋभु देवगण - ऋभु देवगण सुन्दर हस्तकला में दक्ष थे, तथा ये सुधन्वा अङ्गिरा के पुत्र थे। ये त्वष्ट कर्म में कुशल त्वष्टा के शिष्य भी थे। इन्होंने अपने वृद्ध माता-पिता को फिर से यौवन प्रदान किया था।[२६] इन्होंने माता पिता के निधन के बाद दीन और निर्बल हुए गोवत्स के लिए चमड़े द्वारा उसकी माँ के रूप का निर्माण किया। ऋभु देवगण ने रथ के चक्र, चक्रधारा, वल्गा (लगाम)[२७], हरिसंज्ञक अश्व[२८], सहस्र रश्मियों[२९] आदि का भी निर्माण किया।

वास्तुविद् पौराणिक देवता - वैदिक वाङ्मय में अनेकादि देवी-देवताओं का प्रसंग मिलता है, जिनका वैदिक परिवार में वास्तुशात्र से साक्षात् सम्बन्ध उल्लिखित नहीं है।

जबकि वे पूरी तरह से वास्तुकर्म से सम्बन्धित है। वास्तुशास्त्र के साथ त्रिमूर्ति अर्थात ब्रह्मा, विष्णु एवं महेश का सीधा सम्बन्ध है। ये ही सृष्टि के मूलकारण रूप में है तथा सृष्टि का संचालन करते है और उसके कर्ता धर्ता है।

ब्रह्मा- ब्रह्मा को सृष्टिकर्ता कहा गया है और उन्हें ही वास्तुशास्त्र का प्रोक्ता कहा गया है।[३०]

स्थापत्य चा सृजद् वेदं क्रमात्पूर्वादिभि र्मुखैः।

मानसार के अनुसार ब्रह्मा जी के चार मुख हैं, जिनसे क्रमशः विश्वकर्मा, मय, त्वष्टा एवं मनु की उत्पत्ति हुई है।[३१] ब्रह्मा जी मानस पुत्र नारद, पुलत्स्य, प्रह्लाद, भृगु, अत्रि एवं वशिष्ठ हैं। इन्हें वास्तुवेत्ता भी कहा गया है।[३२]

विष्णु- भगवान विष्णु ने ही मत्स्यावतार लेकर मनु को वास्तुशास्त्र का ज्ञान कराया।[३३] प्रथम निर्मित पृथ्वी को वाराह रूप धारण करके जल प्रलय से इन्होंने ही उद्धार कराया, अन्यथा यह जीवन नहीं होता।[३४] विश्वकर्मा को चित्रशास्त्र का ज्ञान भगवान् विष्णु द्वारा ही प्राप्त हुआ।[३५]

महेश- भगवान् शंकर को ही मूलरूप में वास्तुशास्त्र का असली उपदेष्टा कहा गया है।[३६] यहाँ तक की वायुमण्डल के नृप वास्तु की उत्पत्ति भी शिव से ही मानी गई है।[३७] भगवान् शिव ही समग्र ज्ञान के भण्डार है[३८] और अपने ज्ञान को दक्षिणामूर्ति विग्रह से अपने भक्तों को प्रदान करते है। वास्तु से लेकर सम्पूर्ण स्थावर-जंगम इनमें ही समाहित है।

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वैदिक वास्तु का दिग्दर्शन- वैदिक संहिताओं में वास्तु के बारे में प्रचुर मात्रा में सामग्री उपलब्ध होती है। इसमें राजप्रासाद, गृह इत्यादि का विस्तृत वर्णन मिलता है। यज्ञवेदियों में धार्मिक या कर्मकाण्डीय महत्व को बताया गया है। इष्टिकाओं के अनेक नाम, प्रयोग और माप को बताया गया है। साथ ही पशुओं के उपयोग के लिए पशुघरों का प्रयोग बताया गया है।

वैदिक घरों के नाम- निरुक्त[३९] में बाईस प्रकार के घरों के नाम बताये गए है। जैसे- दम, सदन, गय, हर्म्य, शाल, आयतन, अगार, दुरोण, गृह, सद्म, संवरण, शर्मन, गर्तः, कृतिः, छाया, योनिः आदि। यथा- गय का मतलब सम्पूर्ण गार्हस्थ्य योग्य स्थान से था।[४०] सदन का अभिप्राय सामान्य घर से थोड़ा बड़ा घर था।[४१] विशाल भवन को राजप्रासाद कहते थे।[४२] आवस्थ का अभिप्राय अतिथि या मेहमानों के कक्ष से था।[४३]

भवन निर्माण- वैदिक काल में लकड़ी व बांस के मकान मिलते थे। बंश (बांस), उपमिति (स्तम्भ), स्थूण (स्तम्भ), परिमिति (क्रास बीम), प्रतिमिति (बीम), प्राचीन वंशशाला के जाल (फ्रेम) एवं मध्य में स्थूणराज (सिरदल) आदि का वर्णन मिलता है। यथा-

उपमितं प्रतिमितमथो परिमितामुत।
शालया विश्ववारया नद्धानी विचित्रामसि॥[४४]

अलंकृत घर को चित्रित हस्तिनी की तरह माना गया-

हस्तिनी पद्धती मितां पृथिव्यां तिष्ठति।[४५]

वैदिक काल में मकानों पर सोने की जड़ाई के भी प्रमाण मिलते है।[४६] इन मकानों में बांस का प्रयोग प्रचुर मात्रा में होता था। बांसों के ढाचों से छाजन डालकर घर बनते थे। अनेकानेक वैदिक ग्रन्थों के अनुशीलन से जो मूल भाव दृष्टिगोचर होता है, वह यह है कि वैदिक काल से ही वास्तुशास्त्र अपने क्रमिक विकास यात्रा को सुव्यवस्थित ढंग से पूर्ण करने के पश्चात आज वर्तमान परिदृश्य में आधुनिक वास्तुशास्त्र के रूप में मानव जाति के कल्याण में निरन्तर तत्पर है।

पुराणों में वास्तुशास्त्र का स्वरूप -

वेद पुराण ही भारतीय चिन्तन में सभी शास्त्रों के मूलाधार है। 'पुराण' एक पारिभाषिक शब्द है, जिससे यह परिलक्षित होता है कि पुराण उन ग्रन्थों को कहते है, जिनमें सर्ग (ईश्वरीय कृति), प्रतिसर्ग (सृष्टि और प्रलय), वंश, मन्वन्तर, वंशानुचरित- इन पांच विषयों का समावेश रहता है।

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पुराणों में परस्पर शैली और भाषा का सामंजस्य होते हुए भी वर्ण्य विषयों की विशेषता से वैषम्य भी है। इन्हीं विशेषताओं के कारण पुराण, उपपुराण और महापुराण संज्ञाओं से स्वयं विभाजित है। भारतीय मान्यताओं के अनुसार पुराण वेदों की प्रतिच्छाया है, और ये अतिप्राचीन है। अथर्ववेद के अनुसार यजुर्वेद के साथ ऋक्, साम, छन्द और पुराण उत्पन्न हुए है।[४७] चारों वेदों के चार उपवेद है, यथा ऋग्वेद का आयुर्वेद, यजुर्वेद का धनुर्वेद, सामवेद का गन्धर्व वेद और अथर्ववेद का स्थापत्य वेद। स्थापत्य का अभिप्राय स्थापना या स्थापित करने योग्य भूमि से है। वैदिक वाङ्मय के अनुसार वास्तोष्पति साक्षात् परमात्मा का ही दूसरा नाम है। पूजा साकार और निराकार दोनों ही रूपों में होती है। पुराणों के अनुसार वास्तुपुरुष के ऊपर पैंतालीस देवताओं का वास है। ये वास्तु का कल्याण करते है।

वैदिक वाङ्मय का अनुशीलन करने से यह ज्ञात होता है कि, ऋग्वेद में गृहम, गयः, पस्तयम्, आदि लगभग तीस शब्दों का प्रयोग मिलता है।[४८] निघण्टु में गृह के पर्याय में लगभग बाइस शब्द मिलते है, यथा गायः, उदरः, गत, अस्तम् इत्यादि पहला कहा गया है।[४९] पुराणों में वास्तुशास्त्र का शास्त्रीय स्वरुप मुख्यतः मत्स्यपुराण (अध्याय २५२-३६०), अग्निपुराण (अध्याय १०५-२४७), स्कन्दपुराण (माहेश्वर खण्ड) तथा गरुणपुराण (अध्याय ४३- ४९) में प्राप्त होता है। इसी प्रकार उप पुराणों में विष्णुधर्मोतरपुराण (अध्याय ३.८६-८७) उल्लेखनीय है। सहस्रों वर्षों में आचार्यों ने अनेक परिवर्तन किये, जैसे मत्स्यपुराण[५०] में भृगु, अत्रि, विश्वकर्मा, वशिष्ठ, नग्नजित, नारद इत्यादि आचार्यों ने समय-समय पर परिवर्तन किया है।

भृगुरत्रिर्वशिष्ठश्च विश्वकर्मा मयस्तथा।
नारदो नग्नाजिच्चैव विशालाक्षः पुरन्दरः॥

ब्रह्मकुमारो नन्दीशः शौनको गर्ग एव च।
वासुदेवो अनिरुद्धश्च तथा शुक्र वृहस्पती॥

अष्टादशैते विख्याताः वास्तुशास्त्रोपदेशिकाः।
संक्षेपेणोपदिष्टं यन्मनवे मत्स्यरूपिणः॥

यथा- विश्वकर्मा का 'विश्वकर्मा प्रकाश', मय का 'मयमतम्', आदि ग्रन्थ उपलब्ध हैं। इनमें वास्तु के सभी पहलुओं पर प्रकाश डाला गया है। प्राचीन काल में यह विद्या पूर्णरूपेण द्विजों के हाथ में थी।[५१]

सुशीलश्चतुरो दक्षः शास्त्रज्ञो लोभवर्जितः।
क्षमायुक्तो द्विजश्चैव सूत्रधार स उच्यते॥

परन्तु कालान्तर में अन्य लोगों के हाथ में पड़ने से इस विद्या का बहुत ह्रास हुआ और यह अपनी वास्तविकता खो बैठी। अनन्तर वास्तु को अनेक रूपों में विकास प्राप्त हुआ।

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स्थापत्यवेद को ही वास्तु कहा गया। वेद पुराणों में आचार्यों ने सूर्यरश्मियों से प्रातःकालीन लाभ, मध्याह्न हानि तथा दिशाओं के लाभ-हानि के बारे में बताया है। पुराणों में वास्तुशास्त्र का उद्देश्य मानव के सुखी एवं समृद्ध जीवन से बताया गया है। मनुष्य अपने घर में रहकर खुद को सुखी एवं समृद्ध बनायेगा तथा नियम धर्मों का पालन करेगा, पृथ्वी को वह माता का स्थान देगा, इस प्रकार की संकल्पना की गई है। भारतीय पुराणों में वास्तु को सूक्ष्म से सूक्ष्म और महान् से महान् कहा गया है। गृह चिन्तन में वह **अणोरणीयान्** है और ब्रह्मचिन्तन में **महतोमहीयान्**। **"अणोरणीयान् महतोमहीयान्"**[५२] पुराणों के अनुसार वास्तु भारतीय संस्कृति का बड़ा ही महत्वपूर्ण अंग है, जिसमें भौतिक और आध्यात्मिक दोनों पक्षों को सन्तुलित रखा गया है।

पुराणों की ऐतिहासिक पृष्ठभूमि में वास्तुशास्त्र -

वैदिक वाङ्मय के अनुसार अठारह पुराण उल्लिखित है, यथा-

मद्वयं भद्वयं चैव ब्रत्रयं वचतुष्टयम्।
अनाप लिङ्गकूस्कानि पुराणानि पृथक्-पृथक्॥[५३]

वैदिक वाङ्मय में वर्णित अट्ठारहों पुराणों के नाम निम्नलिखित है- १.ब्रह्मपुराण २.पद्मपुराण ३. वैष्णव या विष्णुपुराण ४. वायु या शिवपुराण ५.श्रीभागवतपुराण ६.नारदीयपुराण ७.मार्कण्डेयपुराण ८.अग्निपुराण ९.भविष्यपुराण १०.ब्रह्मवैवर्तपुराण ११.लैंग या लिंगपुराण १२.वाराहपुराण १३.स्कन्दपुराण १४.वामनपुराण १५.कूर्मपुराण १६.मत्स्यपुराण १७.गरुडपुराण १८.ब्रह्माण्डपुराण

पुराणों की रचना वैदिक काल में ही मानी गयी है। ऋग्वेद में पुराणों की गूढ़ और विस्तृत जानकारी उपलब्ध है।[५४] पी.वी. काणे के अनुसार पुराणों के विकास के पाँच चरण है।[५५] पहला चरण अथर्ववेद शतपथ ब्राह्मण में है। शतपथ ब्राह्मण को भी वेदरूप कहा गया है।[५६] तान् उपदिशति पुराणम् वेद। तैत्तिरीय आरण्यक और आपस्तम्ब धर्मसूत्र में दूसरा चरण है। दूसरी-तीसरी शताब्दी में तीसरा और पाँचवी-छठी शताब्दी से नौवीं शताब्दी के मध्य चौथा चरण है। पाँचवा चरण उप-पुराणों का था जो सातवीं-आठवीं शताब्दी से तेरहवीं शताब्दी के मध्य माना गया है। धीरे-धीरे इसने बृहत् कोष का रूप ले लिया और इसमें वृक्षायुर्वेद, आयुर्वेद, कला एवं स्थापत्य आदि सभी विद्याएँ समाहित हो गयी। आरम्भ से ही वास्तुशास्त्र में वास्तोष्पति का उल्लेख मिलता है। ऋग्वेद में इसका वर्णन मिलता है। यथा-हे वास्तोष्पति ! तुम हमको समझो। तुम हमारे घर को निरोग करने वाले हो। जो धन हम तुम्हारे पास माँगे, हमें दे दो। हमारे द्विपद एवं चतुष्पदों के लिए कल्याणकारी हो।[५७]

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वास्तोष्पते प्रतिजनिह्यास्मान्त्स्वावेशो अनमीवो भवा नः।
यत् त्वेमहे प्रति तन्नो जुषश्व शं नो भव द्विपदे शं चतुष्पदे॥

आगे मंत्रो में लिखा है- हे वास्तोष्पति ! तुम हमारे तारक हो और हमारे धन के विस्तारक हो। हे ! सोम गौओं और अश्वों से युक्त होकर हम जरा रहित होवें। तेरी मित्रता में हम रहें। पिता की तरह आप हमारा पालन करें।[५८]

वास्तोष्पते प्रतरणो न एधि गयस्फानो गोभिरश्वेभिरिन्दो।
अजरासस्ते सख्ये स्याम पितेव पुत्रान् प्रति नो जुषश्व॥

हे वास्तोष्पति ! सुखदायक और रमणीय प्रगतिशील तुम्हारी सभा को हम प्राप्त हों। ऐसा स्थान हमें मिले, हम ऐसे सभास्थान के सदस्य बनें। प्राप्त तथा अप्राप्त धन की प्राप्ति में हमारे श्रेष्ठ धन को सुरक्षित रखो। हमे सदा कल्याण साधनों में सुरक्षित रखो।[५९]

वास्तोष्पते शग्मया संसदा ते सक्षीमदि रण्वया गातुमत्या।
पाहि क्षेत्र उत योगे वरं नो यूयं पात स्वस्तिभिःसदा नः॥

पुराणों के अनुसार वास्तोष्पति के दो स्वरुप प्राप्त होते है- एक वास्तुपुरुष के रूप में तथा दूसरा वास्तुचक्र रूप में। वास्तुचक्र में पैंतालीस देवताओं का वास है। जिनकी वास्तु शान्तिकर्म में पूजा की जाती है। वास्तुपुरुष के उद्भव के सम्बन्ध में अन्धकासुर की कथा प्रचलित है। इस कथा के अनुसार असत् से सत्, अन्धकार से प्रकाश की संकल्पना की गयी है। वास्तुशास्त्र का जन्म वैदिककाल में हुआ, किन्तु इसका पूर्ण विकास आगम एवं पुराण काल में हुआ। इसमें ज्योतिष एवं कल्प का भी सम्बन्ध है।

शुल्वसूत्रों में वेदियों इत्यादि का जो भी नियम या नाप इत्यादि का वर्णन है, वो इसी शास्त्र की आधारशिला मानी जाती है। इसका पूर्ण विकास महाभारत काल में हुआ।

वास्तु के मूल आधार- वास्तु के कुछ मूल सिद्धान्त है जिनका पालन न करने से हानि भी होता है, और पालन करने से आदमी समृद्धि की सीढ़ियों पर भी चढ़ सकता है। ये निम्नलिखित है -

वास्तुपद विन्यास- यह प्रथम चरण है। इसे वास्तुपुरुष मण्डल भी कहते है। इसमें अनिवार्य रूप से वास्तुपुरुष की कल्पना करके ये निर्धारित करते है कि किस तरफ क्या बनवाना चाहिए। वास्तुपुरुष की कल्पना में शीर्ष, मुख, हृदय, कटि, केश, जानु, अनुसिरा, नाड़ी इत्यादि होते है। जिस पर प्रत्येक अवयव निर्धारित है। इसके अनुसार ही वास्तु का निर्माण होता है।

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दिक् साधन- दिक् से तात्पर्य दिशा निर्धारण से है। इसमें एक काष्ठ यष्टिका सूच्याकार होती है। निर्धारित भू-भाग पर उसकी स्थापना होती है। भू-भाग को निश्चित मण्डलों में विभाजित करते है, शंकु भाग को केन्द्र बिन्दु कहते है। इसकी छाया से ही दिशा निर्धारण होता है। यह दिशा महत्त्व के लिए है। शंकु स्थापना का वैज्ञानिक महत्त्व भी है कि सूर्योदय की दिशा पोषक होती है। जहाँ सूर्योदय हो उधर पूर्व और सूर्यास्त की दिशा को पश्चिम कहते है। शंकु का व्यावहारिक महत्व भी है कि सूर्य रश्मियाँ सीधे आयें, कहीं अवरूद्ध न हो।

मान विचार- मापन प्रक्रिया के बिना वास्तु असम्भव है। कोई भी मापन, भवन, पुर इत्यादि के निर्माण में अंगुल, हस्त इत्यादि से मापन अत्यन्त आवश्यक है। इसके बिना कार्य सम्भव नहीं है। यदि ऐसा न किया जाये तो बहुत सारी कमियाँ और विसंगतियां उत्पन्न हो जाएँगी। मापन से ही भवन एक निश्चित आकार को प्राप्त होता है। मापन प्रक्रिया के बिना वास्तु प्रत्यक्ष या व्यक्तरूप में परिवर्तित नहीं हो सकता। मयमाचार्य ने मान के महत्त्व के साथ ही वास्तु की व्यापकता पर भी ध्यान निर्दिष्ट किया है। उन्होंने मयमतम में लिखा है -

"मानं धामनस्तु सम्पूर्ण जगत् सम्पूर्णा भवेत्"[६०]

आयादि साधन - वास्तुशास्त्रीय दृष्टिकोण से यह एक महत्वपूर्ण प्रक्रिया है। आयादि शब्द को भी मान का आधार बताया गया है और षडङ्गमान शब्द से अभिहित किया गया है। इसमें निम्नलिखित छह विषयों के नाम है- १.आय २.व्यय ३.अंश ४.ऋक्ष ५.योनि ६.वार-तिथि यह शिल्पशास्त्र के षडङ्गों से भिन्न है।[६१] ये छह अंग ही भावी उत्तमता के कारण माने गए है। इनका ज्योतिषीय आधार है, जो गृह के शुभ-अशुभ से सम्बन्धित है।

पताकादि छन्दस् -जिसे देखने से ही उसके स्वरूप का भाष हो, अपने आकार से ही जो अपनी परिपूर्णता का बोध कराये, उसे ही पताकादि छन्दस् कहते है। किसी पद्य को सुन्दर ढंग से प्रस्तुत करके उससे पाठक को आनन्द की अनुभूति कराना ही पताकादि छन्दस् का कार्य है।

वास्तु निवेश- यह वास्तुशास्त्र का महत्वपूर्ण अंग है। 'समरांगण सूत्रधार' के अनुसार पहले लग्न विचार, तिथि, पद विभाग, दिक्, शिलान्यास, पूजन इत्यादि पर विचार अवश्य कर लेना चाहिए। पुर में देवालय कहाँ हो, जनभवन कहाँ हो, राजमहल कहाँ हो, ये सब विचारणीय है। इनके अनुसार राजगृह, शयनगृह, पूजागृह, क्रीड़ागृह, अश्वशाला, सभागार, गजशाला इत्यादि के लिए यथोचित स्थान निर्धारित किये गए है।

वास्तु का प्रादुर्भाव- वास्तु के प्रादुर्भाव के बारे में मत्स्यपुराण में अन्धकासुर वध कथा प्रचलित है, जिसमें भगवान शंकर के ललाट से पृथ्वी पर गिरे स्वेद विन्दु से उत्पन्न भयानक प्राणी की कथा है।[६२] भगवान शंकर की कृपा से उसे तीनों लोकों को ग्रसने का सामर्थ्य प्राप्त था।

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वरशक्ति से वह अन्तरिक्ष को वेधता हुआ पृथ्वी पर आ गिरा। सभी देवताओं ने उसके शरीर को बलपूर्वक स्तम्भित कर दिया। जो देवता शरीर के जिस अंग पर गिरा उसे ही उन्होंने अपना निवास स्थान बना लिया। सभी देवताओं के निवास स्थान के कारण वह वास्तु नाम से विख्यात हुआ।[६३]

वास्तुशास्त्र के आचार्य -

वास्तुशास्त्र के अनेक आचार्यों का उल्लेख वास्तुग्रन्थों, शिल्प ग्रन्थों एवं पुराणों के अनुशीलन से प्राप्त होता है। इनमें से कुल अट्ठारह आचार्यों का उल्लेख अकेले मत्स्यपुराण में ही मिलता है। मत्स्यपुराण में वर्णित अट्ठारह आचार्यों का उल्लेख निम्न है- भृगु, अत्रि, वशिष्ठ, विश्वकर्मा, मय, नारद, नग्नजित्, विशालाक्ष, पुरन्दर, ब्रह्मा, कुमार, नन्दीश, शौनक, गर्ग, वासुदेव, अनिरुद्ध, शुक्र तथा बृहस्पति।[६४]

भृगुरत्रि र्वशिष्ठश्च विश्वकर्मा मयस्तथा। नारदो नग्नाजिच्चैव विशालाक्षः पुरन्दरः।
ब्रह्मकुमारो नन्दीशः शौनको गर्ग एव च। वासुदेवो अनिरुद्धश्च तथा शुक्र वृहस्पती॥
अष्टादशैते विख्याताः वास्तुशास्त्रोपदेशिकाः। संक्षेपेणोपदिष्टं यन्मनवे मत्स्यरूपिणः॥

मानसार के अनुसार बत्तीस आचार्य हैं। ये निम्नलिखित हैं-[६५] विश्वकर्मा, विश्वेश, विश्वेसार, प्रबोधक, वृत्त, मय, त्वष्टा, मनु, नल, मान्वित, मानसार, मानकल्प, प्रष्टा, मानबोध, नय, आदिसार, विशाल, विश्व काश्यप, वासुबोध, महातंत्र, वास्तुविद्यापति, पाराशरीयक, कालयूपचैत्य, चित्रक, आवर्य, साधकसारः, भानु, इन्द्र, लोकज्ञ और सूर्य।

विश्वकर्मा च विश्वेशः विश्वसारः प्रबोधकः। वृतश्चैव मयश्चैव त्वष्टा चैवमनुर्नलः॥
मानविन्मान कल्पश्च मानसारो बहुश्रुतः। प्रष्टा च मानवोधश्च विश्वबोधो नयस्तथा॥
आदिसारो विशालाश्च विश्वकाश्यप एव च। वास्तुबोधो महातन्त्रो वास्तुविद्यापतिस्तथा॥
पाराशरीयकश्चैव कालयूपो महाऋषिः। चैतयाख्यःचित्रकः आवर्यः साधकसारसहितः॥
भानुश्चेंद्रश्च लोकशः सौराख्यः शिल्पिवित्तमः। ते एव ऋषयः प्रोक्ता द्वात्रिंशति संख्यया॥

अग्निपुराण में कुल पचीस आचार्यों का उल्लेख प्राप्त होता है।[६६]

व्यस्तानि मुनिर्भिलोके पञ्चविंशति संख्यया। हयशीर्षं तन्त्रमाद्यं तन्त्रं त्रैलोक्यमोहनम्॥
वैभवं पौष्करं तन्त्रं प्रह्लादं गार्ग्यगालवम्। नारदीयं च संप्रश्नं शाण्डिल्यं वैश्वकं तथा॥
सत्योक्तं शौनकं तन्त्रं वशिष्ठं ज्ञानसागरम्। स्वायम्भुवं कापिलं च ताक्ष्यनारायणीयकम्॥
आत्रेयं नारसिंहाख्यमानन्दाख्यं तथारुणकम्। बौधायनं तथार्षं तु विश्वोक्तं तस्य सारतः॥

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सारांशः -

वास्तुशास्त्र उतना ही प्राचीन है, जितनी मानव सभ्यता। आदि ग्रन्थ ऋगवेद में वास्तु से सम्बन्धित वर्णन बहुत से स्थलों पर दृष्टिगोचर होता है। वेदांग काल में यह शास्त्र पूर्ण व्यवस्थित हुआ। पुराणों और आगमों ने वास्तुशास्त्र को सर्वाधिक पल्लवित किया है। मत्स्यपुराण एक विशिष्ट पुराण है, इसमें वास्तु के प्रादुर्भाव की एक प्राचीन रोचक कथा का वर्णन है। वास्तु के अनेक गूढ़ रहस्यों के साथ ही साथ इसमें वास्तुसम्मत अनेक विधियों, रीतियों एवं नियमों का वृहद् उल्लेख मिलता है, जिसे प्रयोग में लाकर मनुष्य सुखी एवं समृद्धि के साथ शांतिपूर्ण जीवन व्यतीत कर सकता है।

वास्तुशास्त्र के अनेक आचार्यों का उल्लेख वास्तुग्रन्थों, शिल्प ग्रन्थों एवं पुराणों के अनुशीलन से प्राप्त होता है। इनमें से कुल अट्ठारह आचार्यों का उल्लेख अकेले मत्स्यपुराण में ही मिलता है। इन वास्तु आचार्यों का योगदान अतुलनीय है। वास्तुशास्त्र का प्रमुख लक्ष्य है कि किसी भी निर्मित भवन के गृहस्वामी या उस भवन के उपयोगकर्ता को रहने में आनन्द और शान्ति का अनुभव हो और उनकी सुख-समृद्धि में वृद्धि हो। इस प्रकार वे सुखमय जीवन व्यतीत कर सकें।

वास्तुशास्त्र की अपनी सीमा है जिससे वह वातावरण की कसौटी पर भूमि या गृह के शुभाशुभ तत्व का विचार करता है न कि काल या कर्म की कसौटी पर विचार करता है। वास्तुशास्त्र की ही एक शाखा ज्योतिषशास्त्र वंशानुक्रम, वातावरण, कर्म एवं काल इन चार विन्दुओं पर विचार करके जीवन के घटनाक्रम का विस्तृत मूल्यांकन करता है।

वास्तुशास्त्र और ज्योतिष शास्त्र में एक पारष्परिक सम्बन्ध है और दोनों एक दूसरे के पूरक है। वास्तुशास्त्र जहाँ भूमि चयन, गृह निर्माण, शल्योद्धार, दिक्शोधन इत्यादि पर विचार करता है, उसी प्रकार ज्योतिषशास्त्र व्यक्ति के राशि, नाम, काल और कर्म आदि पर विचार करता है। इन नियमों का पालन करके गृहस्वामी सुखी जीवन व्यतीत कर सकता है।

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क्रियायाः साध्यत्वम्

- वि. श्रीनिवासनारायणः

अधिगच्छति शास्त्रार्थः स्मरति श्रद्दधाति च।
यत्कृपालेशतस्तस्मै नमोऽस्तु गुरवे सदा॥

ॐनमः पाणिनिकात्यायनपतञ्जलिभ्यः शब्दविद्यासम्प्रदायकर्तृभ्यः
परमऋषिभ्यो महद्भ्यो नमो गुरुभ्यः

"अथ शब्दानुशासनम्" इति भाष्यात्[1] शब्दशास्त्रमिति प्रथितस्यास्य व्याकरणस्य साधुशब्दज्ञापनमेव मुख्यं प्रयोजनम्। केनचिदप्रमत्तगीतश्लोकेनेत्थमुक्तम् –

आपः पवित्रम्परमम्पृथिव्यामपाम्पवित्रम्परमञ्च मन्त्राः।
तेषाञ्च सामर्ग्यजुषम्पवित्रम्महर्षयो व्याकरणं निराहुः॥[2]

इति। उक्तञ्च पदमञ्जरीकर्त्रापि[3] –

उपासनीयं यत्नेन शास्त्रं व्याकरणं महत्।
प्रदीपभूतं सर्वासां विद्यानां यदवस्थितम्॥

इति।"अनर्थकं माधिगीष्महि" इत्यादिभाष्येण अर्थज्ञानसहितं साधुशब्दज्ञानमेव व्याकरणस्य प्रयोजनं सिद्ध्यति। अत एव वैयाकरणग्रन्थानां शाब्दिकाः आर्थिकाश्चेत्येवं द्वयी विधा परिकीर्तिता। तत्र व्याकरणस्य प्राधान्येन साधुशब्दनिरूपकत्वेन प्रकृतिप्रत्ययविभागेन पदानि प्रविभज्य लोपागमवर्णविकारैः कार्यैः परिनिष्ठितस्वरूपप्रतिपादकाः तत्तत्सूत्रार्थविवेचनपरा एव ग्रन्थाः अधिकाः, ये च प्रक्रियाग्रन्थाः इत्यपि विख्याताः। आर्थिकास्तु ग्रन्थाः तत्तदर्थविशेषे प्रयुज्यमानस्य शब्दस्यैव साधुत्वं अन्यस्मिन् अर्थे प्रयुक्तानाम् असाधुत्वमित्येवं सूचयितुं प्रवृत्ताः। यद्यपि महाभाष्येऽपि सर्वे विचाराः तत्तत्सन्दर्भेषु कृताः, यानेव प्रमाणीकृत्य समनन्तरैः अर्थविचारपराः ग्रन्थाः रचिताः, अथापि तस्य सर्वग्रन्थाकरत्वेन इदमित्थमिति शब्दग्रन्थ इति वा अर्थग्रन्थः इति वा व्यपदेशः अशक्य एव। अर्थमात्रविचारपराः व्याकरणस्य दर्शनत्वप्रतिपादकाश्च ग्रन्थाः अत्यन्तप्राचीनकालादेव आविर्भूताः, यद्यप्येषां सङ्ख्या अङ्गुलिगणनीयैवास्ति। तत्र च प्राथम्येन कीर्तनीयः व्याडिरचितः सङ्ग्रहग्रन्थः लक्षश्लोकात्मकः[4], यश्च

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महाभाष्यस्यैव आधारभूतः असकृद्भाष्यकारैः प्रमाणतयोपदर्शितश्च[5]। भर्तृहरिणाप्ययं ग्रन्थः परामृष्ट इति तावत्पर्यन्तमयमुपलभ्यमान आसीदित्यूहितुं शक्यम्।

सङ्ग्रहग्रन्थात् परं भर्तृहरिरेव वाक्यपदीयनाम्ना अर्थविचारपरं ग्रन्थं निर्ममे, यश्चेदानीम् उपलभ्यमानः प्राचीनतमः आर्थिकग्रन्थः भवति, यश्च सर्वतन्त्राकरत्वेन तन्त्रमर्मज्ञैः परिकीर्त्यते। ग्रन्थेऽस्मिन् बहवः अर्थसम्बन्धिनः विषयाः बहुतन्त्रसमालोचनपुरस्सरं चर्चिताः, अत एव ग्रन्थोऽयं आकरग्रन्थ इति, तत्कर्ता वैयाकरणकुलमूर्धन्य इति गुरुरिति च कीर्त्यते। एवं हि आचार्यपरम्परायां प्रार्थना क्रियते –

गुरवे भर्तृहरये शब्दब्रह्मविदे नमः।
सर्वसिद्धान्तसन्दोहसारामृतमयाय च॥

इति। ततः परं षोडशशतकपर्यन्तं कोऽपि ग्रन्थः अर्थप्रतिपादनपूर्वकं शब्दसाधुत्वं स्थापयितुं न प्रवृत्तः।

षोडशे शताब्दतः सर्वतन्त्रस्वतन्त्रभट्टोजिदीक्षितः-तद्भ्रातुष्पुत्रः महामहोपाध्यायकौण्डभट्टः- दीक्षितपौत्रः महामहोपाध्यायहरिदीक्षितः-एतच्छिष्यः महाभाष्यप्रदीपोद्योताद्युद्ग्रन्थनिर्माता नागेशभट्टश्च किमप्युल्लेखार्हं वैयाकरणसिद्धान्तपोषकं ग्रन्थरचनाकार्यं कृतवन्तः।

तत्र धात्वर्थ-लकारार्थ-प्रातिपदिकार्थ-सुबर्थ-निपातार्थादयः अंशाः आकरग्रन्थप्रामाण्योपदर्शनपुरस्सरं महता प्रबन्धेन निरूपिताः। तत्रायं हेतुः - "परमतमप्रतिषिद्धमनुमतं भवति" इति न्यायः। सर्वतन्त्रस्वतन्त्रः, वैयाकरणसिद्धान्तकौमुद्यादिप्रक्रियाप्रधानानां ग्रन्थानां कर्ता श्रीमान् भट्टोजिदीक्षितः परमतनिरासपूर्वकं वैयाकरणाभिमतान् पदार्थान्निरूपयितुं शब्दकौस्तुभाख्यं महाभाष्यव्याख्याग्रन्थं रचयामास। तस्य विपुलतरत्वात् स्वयमेव तत्सारभूतं वैयाकरणसिद्धान्तकारिकाख्यं लघीयांसं कारिकामयं ग्रन्थं निर्ममे।

तद्भ्रातुष्पुत्रस्य कौण्डभट्टस्य सर्वतोमुखप्रतिज्ञायाः परिचायकि कृतिः वैयाकरणसिद्धान्तभूषणम्। पदवाक्यप्रमाणादिशास्त्रेषु कीदृशोऽस्त्यधिकारः कौण्डभट्टस्य इति सुस्पष्टं भवति अस्य अध्ययनेन। भूषणं चेदं द्वासप्ततिकारिकामयस्य वैयाकरणमतोन्मज्जनाख्यस्य भट्टोजिविरचितस्य ग्रन्थस्य व्याख्यारूपमिति विशेषः।

ततः परं हरिदीक्षितशिष्येण नागेशभट्टेन भट्टोजिदीक्षित-कौण्डभट्टयोः अभिप्रायाः अनूद्यमाना अपि स्वतन्त्राः स्वाभिप्रायः प्रतिपदमुपस्थापिता एव। तदीयः आर्थिकः ग्रन्थः वैयाकरणसिद्धान्तलघुमञ्जूषा इत्येवं प्रसिद्धः।

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तैः सर्वैरपि धात्वर्थविषये महानेव प्रबन्धः व्यरचि। तत्रायं हेतुः – इतरैः दार्शनिकैः प्रत्ययार्थप्राधान्यस्यान्यत्र दृष्टस्य तिङन्तेऽपि कथञ्चित् साधनाय पाणिनीये अनुशासनानामन्यथा व्याख्या, उपेक्षा च। तदसहमाना इमे आकरग्रन्थानुपदर्श्य लोकानुभवविरोधञ्च निरूप्य, स्वसिद्धान्तं प्रतिष्ठापयाम्बभूवुः।

तत्र तिङन्तेन बोध्यायाः क्रियायाः साध्यत्वेन भाने किं मानम्, साध्यत्वस्य स्वरूपं किमित्यत्र महती चर्चा कृता। सेयमत्र सविवरणं निरूप्यते प्रबन्धे। तिङन्तस्य प्रयोगे सति क्रिया अवगम्यत इति विषयः लौकिकानामनुभवसिद्धः सर्वतन्त्रप्रसिद्धश्च। क्रियाया भाने द्वयी विधा इत्येवमाकरग्रन्थपरिशीलनादवगच्छामः। सा च साध्या सिद्धा इत्यभिधानेन प्रसिद्धा।

तत्र साध्या क्रिया धातुभिः बोध्यत इति, सिद्धा क्रिया घञादिभिः भावार्थकप्रत्ययैः अभिधीयत इति च प्रसिद्धा व्यवस्था। तदुक्तं महाभाष्यकर्त्रा – कृदभिहितो भावो द्रव्यवत् प्रकाशत इति। अस्यायमर्थः – लोके पचति पाकः पाचकः इत्यादिभिः शब्दैः बोध्यमानायाः पाकक्रियायाः अवगमने विशेषाभावेऽपि प्रयोगसन्दर्भे अस्त्येव अवश्यं वैलक्षण्यम्। तदीषद-वगन्तुं यत्नं विधीमहे – तथाहि –

- पचति इति पदं प्रयुञ्जते लोकाः पाकक्रियाकर्तारं पाकक्रियां निर्वर्तमानमुद्दिश्य।
- पाचकशब्दप्रयोगस्य सन्दर्भः - पाककर्तृत्वेनावगतं कञ्चन पुरुषं सम्प्रति पाकमकुर्वाणमपि तत्त्वेन अवगम्यमानमुद्दिश्य प्रयुञ्जते। एवं "सत्त्वप्रधानानि नामानि" इति निरुक्तप्रामाण्येन प्रत्ययार्थकर्तुरेव प्राधान्यम्, तत्र धात्वर्थभावनायाश्च विशेषणत्वमिति अभ्युपेयते।

अत्रेमाः उपपत्तयः भाष्यारूढाः –

अस्ति खल्वपि विशेषः कृदभिहितस्य भावस्य तिङभिहितस्य च। तिङभिहितेन भावेन कालपुरुषोपग्रहाः अभिव्यज्यन्ते, कृदभिहितेन पुनः न व्यज्यन्ते।

अस्ति खल्वपि विशेषः कृदभिहितस्य भावस्य तिङभिहितस्य च तिङभिहितो भावः कर्त्रा सम्प्रयुज्यते। कृदभिहितः पुनः न संप्रयुज्यते। इति।

पाकशब्दघटकः घञ् प्रत्ययस्तु धात्वर्थस्यैव अनुवादं कुर्वन्नपि विलक्षणः। तच्च वैलक्षण्यमित्थम् – पाकः इत्यादौ प्रत्ययैरभिधीयमाना क्रिया क्रियान्तरमपेक्ष्यैव वर्तते, न तु कारकमपेक्ष्य। ईदृशं वैलक्षण्यमभिलक्ष्य शास्त्रकृद्भिः साध्यत्व-सिद्धत्वयोः लक्षणानि प्रस्तुतानि। तान्यत्र परिशील्यन्ते।

"असत्त्वभूतो भावश्च तिङ्पदैरभिधीयत" इत्यादिवाक्यपदीयश्लोकार्धम् इति प्रसिद्धं वाक्यं क्रियायाः साध्यरूपायाः अभिधानं धातुनेति, तत्रापि तस्योद्भूतत्वेन प्रकाशः तिङन्त

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एवेति च स्फुटमवगमयति। तदभिप्रायेणैव तिङ्पदैरिति प्रयुक्तं श्लोके। सर्वतन्त्रस्वतन्त्रश्रीमद्भट्टोजिदीक्षितविरचितानां वैयाकरणसिद्धान्तकारिकाणां व्याख्यानव्याजेन वैयाकरणसिद्धान्तान् भूषयता महामहोपाध्यायकौण्डभट्टेन भूषणसारे अस्य वाक्यपदीयश्लोकार्धस्य व्याख्यावेलायां "क्रियान्तराकाङ्क्षोत्थापकतावच्छेदकरूपं साध्यत्वम्" इति किञ्चिल्लक्षणं प्रस्तुतम्। ततः ईदृक् साध्यत्वमेव असत्त्वभूतत्वमिति निरणैषीत्। अस्यायमर्थः – यस्य क्रियाप्रवृत्तिनिमित्तकशब्दस्य प्रयोगानन्तरं क्रियाया अन्यस्याः आकाङ्क्षा न जायते, तथा आकाङ्क्षानुत्थापकतावच्छेदकरूपं वैजात्यं यत् तदेव साध्यत्वम् इति। तथाहि – पचति इत्यादिशब्दे कः, कम्, केन, कस्मै, कस्मिन् इत्येवं कारकाकाङ्क्षैव अनुभवसिद्धा, न तु क्रियायाः आकाङ्क्षा इति। अत्र शब्दान्तरासमभिव्याहारे इति विशेषणं देयम्। तेन कृष्णं नमेच्चेत् सुखं यायात् इत्यादि हेतुहेतुमल्लिङि चेदादिशब्दसमभिव्याहारप्रयुक्ताकाङ्क्षेति पूर्वोक्तस्य लक्षणस्य न अव्याप्तिः इति कौण्डभट्टेनाभ्यधायि।

एवं परिष्कुर्वतापि तेन बृहद्वैय्याकरणसिद्धान्तभूषणे साध्यत्वेन क्रिया तत्र (वैयाकरणसिद्धान्तकारिका15) इत्यादिकारिकायां साध्यत्वस्य स्वरूपनिरुक्तौ बहवः विकल्पाः प्रस्तुताः।

तत्रैवं हेतुः – पूर्वोक्तं लक्षणत्वेनाश्रयामश्चेत् पश्य मृगो धावति पचति भवति इत्यादौ पूर्वोक्तस्य लक्षणस्य असङ्गतिरिति। तथाहि – भाष्यकारैरुक्तं भूवादिसूत्रे भाष्ये – पचति भवति इति। पच्यादिक्रियाः भवतिक्रियायाः कर्त्र्यो भवन्ति इति। अस्मिन् सन्दर्भे भाष्यकृता भवनक्रियाकर्तृत्वेन रूपेण पचतीति तिङन्तेन बोध्यायाः क्रियायाः अन्वयः प्रदर्शितः। एवं पश्य मृगो धावति इत्यादिवाक्यमेकं वाक्यमिति भाष्यकृतामभिप्रायः। एतत्समानार्थकं भाष्यवाक्यमित्येवं प्रसिद्धं वर्तते इत्थम् – अपाक्षीद्देवदत्तो अवेह इति। अत्र तिङन्तस्यैव साधनत्वेन क्रियान्तरे अन्वयः। इदं तु पूर्वोक्तलक्षणमपेक्ष्य विरुद्धम्। अतः तन्निर्वक्तुं तत्स्वरूपमवबोधयितुञ्च एते विकल्पाः प्रस्तुताः। ते च इत्थम् –

1. "लिङ्गाद्यनन्वयित्वम्" साध्यत्वस्य लक्षणम् इति।

> यस्याः क्रियायाः लिङ्गाद्यन्वययोग्यता न वर्तते, सा साध्या क्रिया इति तदभिप्रायः। तद्यथा – पचति इत्यादौ संख्या-काल-कारकाणामेव क्रियान्वयित्वम्, न तु लिङ्गादेः।

समाधानम् – अत्र लिङ्गाद्यनन्वयित्वमिति साध्यत्वस्य लक्षणं न, किन्तु साध्यक्रियायाः असत्त्वरूपत्वात् तस्यां लिङ्गाद्यन्वयरूपहेत्वभावसूचकम् इति।

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2. क्रियया क्रिया समवायं न गच्छति पचति पठतीति इत्यादि सार्वधातुके यक् (पा.3.1.67) इति सूत्रस्थात् भाष्यात् "क्रियान्तरसाधनत्वेन अनन्वयित्वं" साध्यत्वस्य लक्षणम् इति। साधनत्वेनेत्येवं लक्षणे उपादानात् "पक्त्वा गच्छति" इत्यादौ सामानाधिकरण्योत्तरकालादिसंबन्धेनान्वयेऽपि न क्षतिः।

समाधानम् - "कृष्णं नमेच्चेत् सुखं यायात्" इत्यादिहेतुहेतुमतोर्लिङि "भुक्त्वा तृप्यति, मानिनीं नत्वा मृडयति, स्तुत्वा मोदयति" इत्यादौ भोजनादिजन्यतृप्तिबोधाच्च क्रिययोः साध्यसाधनभावेनान्वयादव्याप्तिः इति। पश्य मृगो धावति पचति भवतीत्यादिषु प्रसिद्धेषु स्थलेषु कर्मत्वादिरूपेणान्वयदर्शनात् कर्मत्वादेः कारकस्य साधनत्वमिति च।

शङ्का - घटं करोति घटो भवति इत्यादिस्थले असतः घटादेः साधनत्वव्यवहारासम्भवेऽपि तस्य कर्मत्वकर्तृत्वयोः व्यवहारसत्त्वात् तयोः गौणं साधनत्वम्। मुख्यं साधनत्वं तु करणादेरेव, असिद्धस्य करणादित्वासम्भवात्। तथा च भाष्ये कारकान्तर्गतमुख्यसाधनत्वपरिग्रहात् करणादिकारकत्वेनानन्वयित्वं विवक्षितमिति नोक्तदोष इति अव्याप्तिवारणं सुशकमेवेति।

समाधानम् – ज्योतिष्टोमेन भक्तिपूर्वं यजेत इत्यादिस्थले यजधात्वर्थे यागे समानाधिकरणतया असिद्धस्यैव ज्योतिष्टोमादेः करणतयान्वयेन तथा वक्तुमशक्यत्वात्। अतः यथा लिङ्गाद्यनन्वयः आर्थिकः प्रतीत्या सिद्धः, तथैवेदमपीत्येव स्वीकार्यम्।

3. अतः साध्यत्वस्य "उत्पाद्यत्वम्" इत्येवं लक्षणं कर्तव्यम्।

तथा च पचति, गच्छतीत्यादौ "विक्लित्यनुकूलयत्नादिकमुत्पादयति" "उत्तरसंयोगानुकूलक्रियामुत्पादयति" इत्याद्युत्पाद्यत्वं प्रतीयते। एतदेव च कारकान्वयितावच्छेदकम्। अत एव पचतीत्येवोक्ते "केन कस्मात् कस्मै कुत्र किमि"त्याद्याकाङ्क्षा तत्समर्पककारकाणां तस्यामेवान्वयश्च सङ्गच्छते। उत्पत्तिमत्त्वेनोपस्थितस्यैव कारकाकाङ्क्षत्वात्। तस्याः स्वयमुत्पाद्यतयावगमेनासिद्धत्वादन्यक्रियासाधनत्वेनानन्वयश्च भाष्योक्तो युज्यते, सिद्धस्यैव क्रियासाधनत्वात्।

नन्वेवं "पचति भवती"त्यपि न स्यादिति चेन्न, उत्पद्यमानस्यासिद्धस्यैव सर्वत्र भवने कर्तृत्वदर्शनेन तस्यात्रानुकूलत्वात्। अत एव "पचति नश्यती"त्यादि न भवति। उक्तं च तत्र कैयटेन - "भवतिक्रियापेक्षमेव तस्याः कर्तृत्वं, सर्वश्चार्थः स्वेन रूपेण भवतीति भवने कर्तृत्वमुपपन्नमेव" इति।

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एवमप्यसिद्धस्य दर्शनकर्मत्वासंभवात् "पश्य मृगो धावति" इत्यत्र वाक्यार्थक्रियायाः कर्मता न स्यादिति चेत् अत्रेत्थं समाधानम् - न हि क्रियासमूहो दर्शनकर्म "पिण्डीभूता न निदर्शयितुं शक्ये" ति भाष्यविरोधात्।[6] किं त्ववयवशः। ते तु यथासंभवं सिद्धा एव कर्म भवन्ति। पश्य मृगो धावतीत्यादौ वाक्यार्थक्रियायाः कर्मता च अवयवश एव,

तत्र यं प्रति साध्यत्वमसिद्धा तं प्रति क्रिया।
सिद्धा तु यस्मिन् साध्यत्वं न तमेव पुनः प्रति॥
मृगो धावति पश्येति साध्यसाधनरूपता । (वा.प.क्रि.स.51)

इति वाक्यपदीयोक्तरीत्या क्रियासमुदाये कारकान्वयोपयोगि सिद्धत्वाभावेऽपि प्रत्येकं दर्शनोपयोगि सिद्धत्वमस्तीति पश्येत्याद्यालोचनेन धावतीत्यस्य सिद्धत्वं वक्तव्यम्।

अश्वेन जिगमिषतीत्यादौ यथा आर्थिकं प्राधान्यमादायापि कारकान्वयः स्वीकृतः, तथा यः कृष्णं नमेत् स सुखं यायात्, भुक्त्वा तृप्यतीत्यादौ सुखप्राप्तितृप्तिक्रियादिसाधनत्वेनान्वयः अङ्गीकरणीयः। यच्छब्दाद्युपस्थाप्योद्देश्यतावशात् आर्थिकं सिद्धत्वमिति, तज्ज्ञापनार्थमेव यच्छब्दादेः प्रयोगः। तदभावे बोधाभावश्च सिद्धः। एवं तिङन्तेऽपि सिद्धावस्थापन्नोऽपि धात्वर्थः प्रतीयत इति निरूपितम्। अत एवोक्तं भूषणसारे – भावनाप्रकारकबोधं प्रति तु कृज्जन्योपस्थितिवत् धात्वर्थभावनोपस्थितिरपि कारणम्[7] इति।

साध्यत्वम् इत्यस्य – उत्पाद्यत्वम् इति लक्षणम्, तत्रैव क्रियान्तराकाङ्क्षानुत्थापक-तावच्छेदकम्, कारकान्वयितावच्छेदकम्, लिङ्गाद्यनन्वयित्वम्, असत्त्वरूपत्वम् इत्यादयो आर्थिकाः व्यवहाराः सिद्ध्यन्तीति कौण्डभट्टेनाभिहितम्। तदनूद्य पचतिभवतीत्यादिस्थलेऽपि साध्यत्वेनैव भानमेवेति तत्साधनार्थं साध्यत्वस्य लक्षणान्तरं नागेशेनोक्तं लघुमञ्जूषायाम्।

लघुमञ्जूषाग्रन्थस्यायं सन्दर्भः – भाष्यादिप्रमाणोपस्थापनेनापि असन्तुष्टं विप्रतिपन्नञ्च नैय्यायिकं प्रति स्वसिद्धान्ते एव विरोधप्रदर्शनं प्रदर्शयन् न्यायवार्तिककारग्रन्थोल्लेखनतदर्थोप-वर्णनपूर्वकं कारकमेव आख्यातार्थ इति निरूपणम्।

तथाहि – द्वयी विभक्तिः। स्वादयस्तिबादयश्च। तत्र स्वाद्यन्तं नाम। तिङन्तमाख्या-तम्। अभिधेयस्य क्रियान्तरयोगाद्विशिष्यमाणरूपः शब्दः नाम। यथा ब्राह्मण इति क्रियाका-रकसमुदायः कारकसंख्याविशिष्टः। क्रियाकालयोगाभिधायिक्रियाप्रधानमाख्यातम्। यथा पचतीत्यादि। अत्रैव सूत्रे प्रघट्टकान्तरे वार्तिककारः – विशेषणविशेष्यभावस्यैकविषयत्वात् यदि गोशब्दस्य तिष्ठतिशब्दस्य च एकमभिधेयं भवति, ततो विशेषणविशेष्यभावापन्नगोशब्द-तिष्ठतिशब्दयोः सामानाधिकरण्यं युज्यते नान्यथेत्याह।

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अनेन ग्रन्थेन कारकस्य प्रत्ययवाच्यत्वं स्पष्टमेवोक्तं न्यायदर्शनेऽपीति हेतोः कृतेर्वाच्यत्वं प्रथमान्तार्थविशेष्यको बोध इत्यादिशुष्कलाघवतर्कादिशरण्येन वदतां अर्वाचां कुकल्पनाविलसितमिति उपेक्ष्यम्।

पदसमयपालनं व्याकरणमिति वात्स्यायनवचनेन व्याकरणबोध्यार्थस्य ऐश्वरसमयविषयता स्पष्टमेवाभिहिता। एवं शक्तिग्राहकेष्वभ्यर्हितत्वस्य नैयायिकवृद्धैरङ्गीकृतत्वाच्च पचतीत्यादौ व्याकरणातिरिक्तेऽर्थे शक्तिकल्पनेन अर्वाचीना नैय्यायिका मीमांसकाश्च याज्ञेकर्मणि प्रत्यवाय-कर्मवैगुण्यभाज इति दुःखाधिक्यम् इत्यादि महता प्रबन्धेन निरूप्य, पचतिभवतीत्यादिस्थलानां गतिं चिन्तयितुं प्रवर्तमानः वाक्यमिदमाह - यद्वोपमानत्वाभावस्तस्या असत्त्वम्। अत एव रोदितीव पठतीत्यादौ नोपमा। इत्यादि।

तथाहि- धातोः कर्मणः समानकर्तृकादिच्छायां वा (पा. 3.1.8) इति सूत्रे भाष्ये एवं प्रकरणं वर्तते – इच्छायां हि सन्विधीयते। इच्छा तु चेतनावतो भवति। कथं कूलं पिपतिषतीत्यादिप्रयोग इति। तदा वार्तिकाचार्येण प्रोक्तम् उपमानाद्वा सिद्धम् इति। लुलुठिषते इव लुलुठिषते पिपतिषतीव पिपतिषतीत्यादिषु उपमानादेव सन् प्रत्ययः सिद्ध्यतीति तदर्थः। अस्यैवं निराकृतिः – न वै तिङन्तेनोपमानमस्तीति। तिङन्तार्थेन उपमानबोधाभाव इति तात्पर्यम्। तिङन्तशब्देन उपमानबोधो नास्तीत्येव तात्पर्यम्। उपमेयबोधस्तु वर्तत एव, ब्राह्मणवदधीत इत्यादौ तथा प्रतीतेः। तद्बीजमुपपादयति कैयटः इत्थम् - इदं तदिति परामर्शविषयवस्तुगोचरनिष्पन्नरूपत्वात् इदं तदिति परामर्शाभावात् उपमानत्वाभावः इति। अयमाशयः – पचतीत्यादितिङन्तेन बोध्यमानः भावः साध्यस्वभावः। पाक इत्यादिकृदन्तबोध्यस्तु सिद्धस्वभावः। एष पाकः स पाकः इत्यादौ घञन्तादिवाच्या क्रिया सर्वनाम्ना परामर्ष्टुं योग्या, न तथा पचतीत्यादि तिङन्तबोध्यक्रिया सर्वनाम्ना परामर्शयोग्या। यश्च सर्वनाम्ना परामर्ष्टुं योग्यो भवति, स उपमानभावयोग्यतां भजते। यथा चन्द्र इव मुखम् रोदनमिव गानम् इत्यादि। रोदतीव पठति रोदतीव गायति नृत्यतीव गच्छति इत्यादौ सम्भावनैव न तूपमानम् इति। कूलं पिपतिषतीत्यादिस्तु आशङ्कायां सन् इत्यादिना उपायान्तरेण अनन्तरं साधित इत्यन्यदेतत्।

एवं अनद्यतने लुट् इति सूत्रे भाष्ये इयं नु कदा गन्ता यासौ पादौ निदधाति इत्यादिवाक्ये अनद्यतनभविष्यत्त्वविषयत्वाभावात् कथं लुट् इति आशङ्क्य गन्तेव गन्तेति समाहितम्। ततः परं न वै तिङन्तेन उपमानमस्तीति दूषणमभिधाय तदनु अनद्यतन इव अनद्यतन इति व्याख्या कृता। प्रयोगदर्शनात् गौणेऽनद्यतनेऽपि तथा प्रयोग इति कैयटेन व्याख्यातम्।

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तदुपरि शङ्का – यथा वै श्येनो निपत्यादत्ते एवमयं द्विषन्तं भ्रातृव्यं निपत्यादत्ते यमभिचरति श्येनेन इत्यादौ तिङन्ताच्छब्दात् उपमानम् उपलभ्यत किल इति।

अत्र समाधानम् – यथाशब्दः भेदकधर्मवतः वाचक इति प्रकारवचने थाल् इति सूत्रस्थभाष्यकैयटादिप्रामाण्यात् यत्प्रकारवत्श्येनकर्तृकनिपत्यादानं तत्प्रकारकवद्देवदत्तकर्तृकं रिपोरादानमिति प्राथमिकबोधः। ततः तं धर्मं तमेव वा आदानक्रियामादाय उपमानश्येनाभिन्नउपमेयोऽयमिति बोधः इति। यथा लक्षणामूलव्यञ्जनास्थले बोधद्वयस्यापि शाब्दत्वमेव, तथात्रापि। यथा शब्दसमभिव्याहारे एवं बोधद्वयं प्रसिद्धमेव। यद्यादावेव उपमानत्वबोधः स्यात्, तर्हि न वै तिङन्तेनोपमानमस्तीति भाष्येण विरोधः स्यात्।

अत एव वैयाकरणसिद्धान्तानुसारिभिः आलङ्कारिकैः दण्डिमम्मटादिभिः लिम्पतीव तमोऽङ्गानीत्यादौ उत्प्रेक्षालङ्कार इत्येव हि उद्घोषः कृतः। उपमेयानिर्देशात्। दण्डी तु स्पष्टमेव उरीचकार लिम्पतीवतमोऽङ्गानीत्यादिवर्णनस्थले इत्थम् – केषाञ्चिदुपमाभ्रान्तिरिवश्रुत्येह जायते। नोपमानं तिङन्तेन इत्यतिक्रम्याप्तभाषितम्। इति। अत्रार्थे हरेरप्यनुग्रहः वर्तत एव। तथाहि–

साध्यस्यापरिनिष्पत्तेः सोऽयमित्यनुपग्रहः।
तिङन्तैरन्तरेणेवमुपमानं ततो न तैः॥

इह तिङन्तार्थः साध्यावस्थापन्नः अपरिनिष्पन्नः स्वयमसिद्धत्वात् उपमेयेन सोऽयमित्येवमभेदेन ग्रहीतुं न पार्यते।

न्यूनेषु च समाप्तार्थमुपमानं विधीयते।
क्रिया चैवाश्रये सर्वा तत्र तत्र समाप्यते॥

चन्द्र इव दर्शनीयं मुखम् इत्यादौ उपमानं परिपूर्णगुणं प्रसिद्धम्, उपमेयं तु न्यूनगुणम् इति स्थितिः। क्रिया तु साधनसाध्या स्वाधारे परिसमाप्ता सर्वत्रैव समा इत्यतः क्रियायाः उपमानविषयत्वं नास्ति।

अत्रैकमुदाहरणम् –

येनैव हेतुना हंसः पततीत्यभिधीयते।
आतौ तस्य समाप्तत्वादुपमार्थो न विद्यते॥

गमिक्रियां साधयन् हंसः पक्षाभ्यां पततीत्युच्यते, आतिः पक्षिविशेषः सोऽपि स्वपक्षाभ्यां गमिक्रियोत्पत्तिं कुर्वन्ति। एवं प्रत्याश्रयपरिसमाप्तेः क्रियायां न्यूनाधिकभावाभावात् सजातीयत्वे एव गवय इव गवय इति यथा न भवति, तथा नोपमानोपमेयभावः। आतिः पतति हंस इव इत्यादौ तु साधनयोरुपमानोपमेयभावः न तु क्रिययोः।

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सजातीययोः क्रिययोरेव न, विजातीयक्रिययोरपि उपमानोपमेयभावः नास्तीति मत्त्वा उच्यते -

क्रियायां जातिभिन्नानां सादृश्यं नावधार्यते।
सिद्धेश्च प्रक्रमे साध्यमुपमातुं न शक्यते ॥

भिन्नजातीयाः पचति गच्छतीत्यादयः क्रियाः परस्परतः अत्यन्ताय व्यावर्तमानाः सादृश्यनिबन्धनम् उपमानोपमेयभावं नासादयन्ति। साध्यावस्थापन्नं क्रियारूपमुपमानं अन्यत्र साध्यावस्थापन्ने क्रियारूपे संबन्धमुपनेतुमशक्यम्। इति।

एवं साध्यक्रियायाः स्वभावविषये क्रियायाः उपमानत्वं तिङन्तात् बोध्यन्नेति च यथामति समालोचितम्।

यदत्र सौष्ठवं किञ्चित् तद्गुरोरेव मे नहि।
यदत्रासौष्ठवं किञ्चित् तन्ममैव गुरोर्न हि ॥

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विदुरोपदेशस्य सार्वकालिकत्वम्

- एस्. आनन्दतीर्थः, श्रीनिवास कुमारः एन्. आचार्यः

महाभारतं सर्वशास्त्राणां सारः। आसारः पुमर्थानाम्। उक्तं च बादरायणेनैव - 'धर्मे च अर्थे च कामे च मोक्षे च भरतर्षभ यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचिदि[1]'ति। नात्र संशीतिलेशोऽपि। सहस्राधिकतत्त्वरत्नानि उपदेशरूपेण, क्वचित् संवादव्याजेन च अत्र निरूप्यन्ते। किन्तु तादृशानां तत्त्वानां, उपदेशानां वा सार्वकालिकत्वं वर्तते न वा इत्येव विमर्शः। राजनीतिः, समाजविज्ञानम्, जीवनमूल्यादयश्च इदानीन्तनकाले परिवर्तिताः इति तु सुविदित एव विषयः। तथा च तदाधारेणैव प्रवृत्तानाम् उपदेशानां कथं प्रसक्तत्वं प्रसज्येत इति अर्वाचीनानां अमन्दमतीनां प्रवादः। आम्! समीचीनमिदं चिन्तनम्। परिवर्तितः जनानां जीवनक्रमः। किन्तु जीवनमूल्यमपि परिवर्तितमिति विभ्रम एव। किमिदं जीवनस्य सार्थक्यं, कोऽयमस्य जीवनस्योद्देश इति अर्वाचीनैः विस्मृतं स्यात्। परन्तु महाभारतं भारतीयपरम्परायाः सार्वकालिकं जीवनमूल्यादिकं प्रतिपादयति। न तस्य कालिकपरिमितिः, नापि दैशिका इत्यत एव महाभारतस्य सार्वकालिकत्वम् उद्घोष्यते विद्वत्तल्लजैः। तदत्र महाभारतजलधिगत-रत्नराशिषु अन्यतरमिदं 'विदुरनीति' रिति प्रसिद्धोऽयं प्रसङ्गः। कथमिदं 'विदुरनीति'रित्येव प्रथितं विदुरेणोपदिष्टं तत्त्वजालमस्मिन् काले प्रसक्तं स्यात्? इति निदर्शनमेव अस्य प्रबन्धस्य उद्देशः।

लेखनस्य अपूर्वता- आवश्यकता च।

पूर्वोक्तदिशा भारतीयपरम्परा आधुनिकैः बहुधा प्रत्याख्यायते। विशेषतया प्राचीनानां सामाजिक-परिकल्पना अतीव कुत्सिता इति निरूप्यते। अत एव प्राचीनानां सर्वाण्यपि चिन्तनानि अकालकूष्माण्डमिति अपहसन्ति। तन्निराकरणमेवास्य लेखनस्य प्रमुखं लक्ष्यम्।

विदुरनीतिविषये पूर्वमेव बहुधा लिखितं चर्चितञ्च विद्वत्तल्लजैः। शताधिकलेखनानि उपलभ्यन्ते अस्मिन् विषये।कैश्चन लेखनैः समग्रं महाभारतं विश्लेष्यते। 'विदुरनीतेः' विवरणादिकमपि बहुधा समुपलभ्यते। *Vidura niti wich are the maxims of vidura* By Dr sir C P Raamaswamy Aiyar एवं डा. प्रभञ्जनाचार्यैः सम्पादितं *'विदुरनीतिः'* इत्यादीनि बहूनि पुस्तकानि, लेखनानि च विदुरोपदेशस्य सारं, विवरणं वा बहुस्वरसतया

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निरूपयन्ति । *Building ethical oragnisation cultures guidline from indian ethos* by N. Shivakumar, U. S. Rao. , *Ethical and spiritual values books in inadian scriptures* By Ved Prakash Bhatia इत्यादिषु च समग्रस्य महाभारतस्य विषये किञ्चिद्विवृतमपि 'विदुरोपदेशस्य सार्वत्रिकत्वम्' इति समुद्दिष्टविषये विभिन्नेन प्रकल्पेन लेखनमत्र प्रारभ्यते । तेन च ऐकाग्र्येण विदुरोपदेशस्य अध्ययनम्, सद्यःकाले तस्य उपयोगादीनाञ्च अनुसन्धानं सुकराय भवतीति मे मतिः ।

अत्र ये च आधुनिकप्रकल्पनात् विभिन्नतया प्रकल्प्यन्ते तथाऽपि सद्यः कालीकानां समग्राः समस्याः परिहरन्ति तादृशाः विशिष्टविषयप्रतिपादकाः केचन श्लोकाः एव उदाहृताः ।

पूर्ववृत्तान्तः -

उद्योगपर्वणि, प्रजागरपर्व-इत्याख्ये उपपर्वणि, ३३ अध्यायतः ४० अध्यायपर्यन्तं (कुम्भकोणीयप्रकाशने) आहत्य अष्टभिरध्यायैरियं आख्यायिका प्रस्तूयते ।

समयभ्रष्टः दुर्योधनः कृत-अज्ञातवासेभ्यः पाण्डवेभ्यः राज्यं प्रतिदातुं निराकरोत्। युद्धाय कृतनिश्चयानां पाण्डवानां सामर्थ्यं जानात्येव धृतराष्ट्रः । स्वपुत्राणां विनाशं विचिन्त्यैव भीतः धृतराष्ट्रः पाण्डवानां मनःपरिवर्तनाय सञ्जयं प्राहिणोत्। पाण्डवानभ्येत्य तदिङ्गितमनुज्ञातः सञ्जयः रात्रौ प्रतिनिवृत्तवान्। धृतराष्ट्रम् अभिवन्द्य युधिष्ठिरकृतकुशलप्रश्नादिकं सर्वं न्यवेदयत्। ततश्च "अनुज्ञातो रथवेगावधूतः श्रान्तोऽभिपद्ये शयनं नृसिंह। प्रातः श्रोतारः कुरवः सभायामजातशत्रोर्वचनं समेताः ॥"[2] इति युद्धविषये युधिष्ठिरादीनामभिप्रायं परेऽहनि सभायामेव वक्ष्यामि इति निवेद्य निरगच्छत्।

किन्तु चिन्ताक्रान्तः धृतराष्ट्रः प्रजागरमाप्नोत्। स च द्वाःस्थेन दीर्घदर्शिनम्,प्राज्ञं विदुरमानयत्। आगतश्च विदुरः चिन्तयानं धृतराष्ट्रं प्रति बहुधा उपादिशत्। स एवात्र 'विदुरनीतिः' 'विदुरोपदेशः' इति वा प्रथितः।

वक्तृ-श्रोतृपरिचयः -

उपदेष्टा विदुरस्तु यमस्य अवतारभूतः[3]। अणिमाण्डव्यमहर्षेः शापात् दासीपुत्रत्वमवाप[4]। भगवता बादरायणेन दास्या जातोऽयं धृतराष्ट्रस्य अनुजः । व्यासमहर्षिणा नियोगक्रमेण प्राप्तजन्मा धृतराष्ट्रः कश्चित् 'धृतराष्ट्रनामकः गन्धर्वः[5], विशेषतया मुख्यप्राणेन आविष्टः । अत एव नायं संवादः केवलं व्यावहारिकालापः, अपि तु संवादव्याजेन प्रस्तुतः प्राज्ञानां देवानां उपदेशः । अस्त्येवास्य सार्वत्रिकं मान्यत्वम्।

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विदुरोपदेशः -

अष्टस्वध्यायेषु आहत्य ५७७ श्लोकेषु विदुरधृतराष्ट्रयोस्संवादः निरूप्यते।"श्रोतुमिच्छामि ते धर्म्यं परं नैश्रेयसं वचः [6]" इति धृतराष्ट्रेण पृष्टः विदुरः बहून् राजधर्मान्, जीवनौपायिकानि तत्त्वान्यपि उपदिदेश। अत्रस्थं प्रतिश्लोकमपि बह्वर्थगर्भितं, बहुनीतियुक्तम्।तत्र कानिचन वाक्यान्येव विमर्शयामः।

अत्र च विभागद्वयेन निरूपयिष्यते।

1. राजनीतिः (Politics)
2. व्यक्तित्वविकसनम् (Personality Devolepment) इति.

व्यक्तित्वविकसनञ्चापि-

अ) लोकोपकारकव्यक्तित्वम्।

आ) आत्मौन्नत्यकारकव्यक्तित्वम्।

इति द्विधा वक्तुं शक्यते। एतेषु विषयेषु अत्युपयुक्तानि हितवचनानि 'विदुरोपदेशे' न्यरूपिषत। तत्किञ्चिदत्र विचारयामः।

राजनितिः -

वस्तुतः प्राचीनभारतस्य, अर्वाचीनस्य च राजनितिः अत्यन्तभिन्ना एव। राज्ञा शास्यमानस्य प्राचीनभारतस्य, प्रजाप्रभुत्वयुक्तस्य अर्वाचीनभारतस्य च परिकल्पनमेव विभिन्नम्। अत एव नात्रोक्तं सर्वमपि वचनं इदानीन्तनायां राजनीत्यां अन्वेति। तथाऽपि उभयत्राऽपि सामान्याः सर्वदा अन्वेतुं योग्याः केचन विषयाः निरूप्यन्ते। तादृशेषु सार्वत्रिकमौल्ययुक्तेषु वचनेषु काञ्चन विषयान् अत्र पश्यामः।

१. राज्ञः कीदृशः सहायकः स्यात् ?

यो हि धर्मं समाश्रित्य हित्वा भर्तुः प्रियाप्रिये।
अप्रियाण्याह पथ्यानि तेन राजा सहायवान्[7] ॥

बह्वत्र पार्षदाः अपथ्यानपि प्रियकरानेव विषयान् प्रब्रुवन्ति। यश्च धर्मपरः, क्षेमकरः अप्रियवादी स कदापि भर्तुः आत्मीयत्वेन परिगण्यते। प्रायः सर्वत्र मन्त्रिणां, अधिकारिणां वा ईदृशः स्वभावः तेषां अधःपतनाय निमित्तं स्यात्। एषः स्वभावः सर्वथा त्याज्यः इति विदुरः उपदिशत्यत्र।

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'स एव सहायवान् भवितुं योग्यः, यश्च धर्ममेव वदति। स एव सहायवान् यश्च भर्तुः अप्रियमपि पथ्यमेव वदति। तादृशमेव सहायकं, परिचारकं वा पार्षदत्वेन स्वीकर्तव्यम्।' इत्येवास्य श्लोकस्य तात्पर्यार्थः।

इदं च सार्वकालिकं नीतिवचनम्। प्रायः बहूनां अधिकारिणां सामान्यः दोषोऽयम्। न केवलमिदं राजसम्बन्धिहितवचनम्। मन्त्रिभ्यः अधिकारिभ्यः अथवा प्रजाभ्यः सर्वेभ्यश्च अनुसरणीयः क्रमः अत्र विदुरेण निरूपितः।

२. राष्ट्ररक्षणस्यैव आद्यता -

त्यजेत् कुलार्थे पुरुषं ग्रामस्यार्थे कुलं त्यजेत्।
ग्रामं जनपदस्यार्थे आत्मार्थे पृथिवीं त्यजेत्[८] ॥

'यदि नरेणैकेन कुलमेव नश्यति तर्हि कुलस्य रक्षणार्थं तादृशं मनुष्यमेव त्यजेत्। यदि च एकेन कुलेन ग्राम एव नश्यति चेत् तादृशं कुलमेव त्यजेत्। एवमेव देशस्य रक्षणार्थं ग्राममपि त्यजेत्। एवं आत्मनः कल्याणार्थं सर्वां पृथिवीमेव त्यजेत्।' - इति अस्याभिप्रायः।

प्रायः बहु जटिलोऽयं विषयः। एतादृशी जटिलावस्था बहुधा अनुभूयते सर्वैरपि। किन्तु एषा अस्माकं भारतीयानां प्राचीना संस्कृतिः। न सर्वथा हिंसात्यागः विधीयतेऽत्र। तीव्रतरहिंसानिवारणार्थं अल्पहिंसा युक्ता एव। दृढतरस्य रुग्णस्य परिहारार्थं किञ्चित् कष्टजनकं अङ्गच्छेदनादिकं विहितं खलु। तथा च अनेनैव न्यायेन राष्ट्रस्य संरक्षणार्थं केषाञ्चन जनानां निर्बन्धनं करणीयमेव।

प्रकृते तु मावोवादियुद्धोद्युक्तानां राष्ट्रद्रोहिणां च बन्धनादिकं मानवतावादस्य विरोधीति निमित्तीकृत्य सर्वत्र विरुध्यते। अथवा केषाञ्चन परदेशीयानां अक्रमेण आगमनेन देशस्य स्वास्थ्यरक्षणं दुष्करं भवतीति तादृशानां निर्बन्धनं क्रियते चेदपि कतिपयैः विरोधः भवति। किन्तु राष्ट्ररक्षणस्यैव आद्यता स्यात्। तदर्थं राष्ट्रद्रोहिणां केषाञ्चन जनानां, कतिपयकुलानां वा निग्रहः न दोषाय कल्पते।

'आत्मार्थे पृथिवीं त्यजेत्' इत्यस्य आन्तर्यं न स्फुटति। आत्मार्थं सर्वं नाम कुल-ग्राम-देशादिकं सर्वमपि त्यजेदित्युक्त्वा, 'त्यजेदेकं कुलस्यार्थे..' इत्यादिषु च चिन्तनोदारतां प्रदर्श्य अत्र च स्वार्थभावः प्रदर्शित इति भाति। किन्तु नेदमस्यान्तर्यम्। अत्र आत्मा नाम न जीवः, अपि तु परमात्मा। परमात्मा च सर्वस्य कर्ता। " तेन त्यक्तेन भुञ्जीथाः[९].." इति ईशावास्योपनिषदुक्तरीत्या परमात्मना दत्तमेव सर्वम् अस्माभिः भुज्यते। अतः जगत्यस्मिन्

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परमात्मन एव आद्यता जगत्कल्याणाय इत्यर्थः। तथा च कुलादिकं महत्तरमिति चेत्, परमात्मा महत्तमः। अतः परमात्मार्थे सर्वमपि त्यजेदित्युक्तम्।

इत्येवं समाजेऽस्मिन् कस्य प्रामुख्यं स्यात् इति सुस्पष्टं निरूपितमत्र।

३. धर्ममार्गेणैव स्थानं धनञ्च आर्जयेत् -

धर्मेण राज्यं विन्देत धर्मेण परिपालयेत्।
धर्ममूलां श्रियं प्राप्य न जहाति न हीयते ॥[10]

अत्यावश्यकमिदं हितवचनम् आधुनिकराजकीयजनेभ्यः। राज्यप्राप्त्यर्थं, स्थानप्राप्त्यर्थं वा कीदृशमपि अधर्माचरणं कर्तुमुत्सहन्ते अद्यतनीनाः। प्राप्तस्यापि राज्यस्य, स्थानस्य वा परिपालनेऽपि धर्मं नानुसरन्ति। अधर्मेण हि धनं सम्पाद्यते। अल्पकाले एव सर्वमपि विनश्य भ्रश्यति एव। किन्तु यदस्माभिः सम्पाद्यते स्थानं वा धनं वा तत्सर्वं शाश्वतं स्यादिति चेत् धर्ममार्गेणैव सम्पादितव्यम्। तादृशं च स्थानं, धनं कदापि न हीयते इति सार्वत्रिकं नीतिवचनमिदम्।

४. करसङ्ग्रहस्य नियमः-

केन प्रकारेण करः सङ्ग्रहणीय इत्यपि सुष्ठु निरूप्यतेऽत्र।

यथा मधु समाधत्ते रक्षन्पुष्पाणि षट्पदः।
तद्वदर्थान् मनुष्येभ्य आदद्यादविहिंसया ॥[11]

सद्यःकाले कालधनस्य विषयः बहुचर्चितो वर्तते। अत्यधिककरसङ्ग्रह एवास्य मुख्योपपत्तिरिति बहूनामाशयः। सत्यमेव! सम्पादिते धने ३० प्रतिशतादधिकं करत्वेन दातव्यमिति चेत् दुष्कर एव विषयः। अत एव बहवः करान् अदत्वैव अक्रमेण धनं सङ्गृह्णन्ति। तन्निवारणार्थं प्रजानां दुर्धरः यथा न स्यात् तथैव करः सङ्ग्रहणीयः। यथा च षट्पदः पुष्पाणि रक्षन्नेव मधु ग्रसति तथा प्रजाभ्यः अविहिंसया एव अर्थान् (करान्) स्वीकरणीयमिति बहुस्वरसं निदर्शितमत्र। तेन च अक्रमेण धनसङ्ग्रहादिकं निवारयितुं शक्यते।

एतादृशाः बहूक्तयः आधुनिकानां अधिकारिणां, राजकीयजनानां वा मार्गप्रदर्शकाः सन्ति। अत्रोक्तानां सर्वेषामपि अनुसन्धानेन नूनमस्माकं भरतभूमिः रामराज्यं भवतीत्यत्र न संशयलेशोऽपि।

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व्यक्तित्वविकसनम् -

व्यक्तित्वं नाम न केवलाः स्वविकसनकराःकप्रवृत्तयः। द्विविधा च प्रवृत्तिः आवश्यकी। आत्मौन्नत्यकराः प्रवृत्तयः। लोकहितकराश्चेति। समाजस्वास्थ्यरक्षणार्थं द्विविधाऽपि प्रवृत्तिरावश्यकी। तद्विषयेऽत्र किमुक्तमिति केनचिद्वचनेन विचारयामः।

अ) सामाजिकस्वास्थ्यकराः प्रवृत्तयः -

१. सत्य-धर्मादीनां स्वरूपम् -

न सा सभा यत्र न सन्ति वृद्धा
न ते वृद्धा ये न वदन्ति धर्मम्।
नासौ धर्मो यत्र न सत्यमस्ति
न तत् सत्यं यच्छलेनाभ्युपेतम्॥[12]

सभापर्वणि वस्त्रापहरणप्रसङ्गे द्रौपद्याः वचनत्वेनापि अयमेव श्लोकः पठ्यते। अतिगहनोऽयं विचारः। अद्यतनदिनेषु वृद्धाः नाद्रियन्ते। तेषां वचनं न हितकरं भवतीति बह्वत्र युवजनैः वृद्धाः उपेक्ष्यन्ते एव। किन्तु विदुरो वदति 'न सा सभा यत्र वृद्धाः न सन्ति' इति। न केवलं वयोवृद्धा अपि तु ज्ञानवृद्धाः। वृद्धाः सन्तीत्येव न तस्याः सभायाः मान्यता। अपि तु ते वृद्धाः धर्मवादिनः भवेयुः। धर्मः नाम न केवलं शास्त्रवचनादिकम्। सत्ययुक्तः धर्मः एव धर्म इति कथ्यते। सत्यं नाम न केवलं यथार्थकथनम्। छलेन युक्तं यथार्थकथनमपि सत्यत्वेन न परिगण्यते। अतः छलादिरहितसत्ययुक्तं धर्मं ये वदन्ति, पालयन्ति च तादृशाः वृद्धाः यत्र वर्तन्ते सा एव सभा इति परिगण्यते।

सद्यःकाले तु सत्यस्य व्याजेन, धर्मव्याजेन वा अधर्माचरणं दरीदृश्यते। न तत् साधु इति ज्ञातेऽपि न्याययुक्तं वा न वा इति बहुभिः सज्जनैः सन्दिह्यते। किन्तु अत्र विदुरः स्पष्टयति - कापट्यरहित एव यथार्थं सत्यमित्युच्यते। तद्युक्तो हि धर्मः। धर्मवाचकवृद्धैः परिभूषिता एव सभा इति मान्यते। इति न्यायव्याजेन, सत्यव्याजेन च अधर्माचरणं सर्वदा न युक्तमिति अत्र स्फुटीभवति।

२. सुखस्य सोपानं किम्?

एकया द्वे विनिश्चित्य त्रींश्चतुर्भिर्वशे कुरु।
पञ्च जित्वा विदित्वा षट् सप्त हित्वा सुखी भव॥[13]

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प्रहेलिकशैल्या श्लोकेऽस्मिन् बह्वर्थगर्भितं विषयं ज्ञापयति -

"एकया (बुद्ध्या) द्वे (कर्तव्यं वा अकर्तव्यमिति) विनिश्चित्य चतुर्भिः (साम-दान-भेद-दण्डैः) त्रीन् (शत्रुं, मित्रं उदासीनञ्च) वशे कुरु। पञ्च (पञ्चेन्द्रियान्) जित्वा षट् (सन्धि-विग्रह-यान-आसन-द्वैधीभावरूपान् गुणान्) विदित्वा सप्त (स्त्री-द्यूत-मृग-मद्य-कठोरवचन-दण्डनकठोरताः एवं अन्यायेन धनसम्पादनम् इति एतान्) हित्वा सुखी भव" इति अस्य फलितार्थः।

वस्तुतः इदं राज्ञां कृते उपदिष्टं नीतिवचनम्। किन्तु जनसामान्यं प्रत्यपि हितवचनमिति ज्ञातुं शक्यते। 'सुखं मे स्यात्, दुःखं मनागपि मा भूदि'ति समेषां आशयः। किन्तु तस्याऽऽर्जनं कथमिति न जानन्ति। केवलेन धनाऽऽर्जनेन, भोगेनैव सुखं प्राप्नुयादिति भ्रमन्ति। किन्तु अत्रोक्तदिशा इन्द्रियनिग्रहादिना, दुर्गुणत्वेन परिगणितानां परस्त्रीगमनादीनां त्यगेन च सुखं प्राप्तुं शक्यते इति अर्वाचीनयुवजनेभ्य अत्युपयुक्तं नीतिवचनमिदम्।

३. द्यूतस्य हानिकारकत्वम् -

द्यूतमेतत् पुरा कल्पे दृष्टं वैरकरं नृणाम्।
तस्माद्द्यूतं न सेवेत हास्यार्थमपि बुद्धिमान्॥[14]

अद्यतनदिनेषु नैकविधाः द्यूताः प्रवर्तितास्सन्ति। द्यूतेनैव बहूनां संसारः विनष्टः इति प्रत्यहं श्रूयते। मुख्यतया द्यूतेन नृणां वैरः जायते। तेन वैरेण च अन्याः सर्वाः समस्याः प्रजायन्ते। अतः 'न केवलं धनार्थं, अपि तु हास्यार्थमपि प्राज्ञः द्यूतं न सेवेत' इति प्रत्यादिशत्यत्र।

प्रायः पूर्वोदाहृताः सर्वे श्लोकाः सामाजिकस्वास्थ्यजनकनीतिपराः एव। अतः इमे सर्वे **'समाजविज्ञानम्'** इत्यपि वक्तुं शक्यन्ते।

पूर्वोक्तैः प्रवृत्तिभिः आत्मौन्नत्यमपि स्यात्। परन्तु प्रधानतया सांसर्गिकस्वास्थ्यरक्षण एव प्रमुखः उद्देशः। अत एव इदं 'समाजविज्ञानम्' इति प्रथितम्।

काश्चन प्रवृत्तयस्तु आत्मौन्नत्यजनकाः एव। तद्विषयेऽपि किमुक्तमत्रेति पश्यामः -

आ) आत्मौन्नत्यकराः प्रवृत्तयः -

१. विदुरस्य प्रथमं वचनमिदम् बह्वर्थगर्भितं, अत्युपयुक्तञ्च।

अभियुक्तं बलवता दुर्बलं हीनसाधनम्।
हृतस्वं कामिनं चोरमाविशन्ति प्रजागराः॥[15]

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धृतराष्ट्रस्य जागरितत्वस्य निमित्तं विमृश्य विदुरेणोक्तमिदं वचनम्। इदानीन्तनकाले सामान्यतः सर्वे रुधिरपीडा(blood pressure)-निद्राहीनतादिरोगैः पीडिताः एव भवन्ति। किमत्र प्रधानं निदानमिति न केनाऽपि विमृश्यते। न केवलमत्र भौतिकं कारणं वर्तते किन्तु मानसिककारणमेव प्रधानं भवति। कानि च तानि इति प्रवदति विदुरः।

- केनाऽपि बलवता विरोधः जातश्चेत् तच्चिन्तायां निद्राभावः भवति।
- अथवा दुर्व्यसनवान् चेत् तस्य निद्रा न जायते।
- दुर्बलस्यापि निद्राभावः स्यात्।
- यश्च साधनहीनः सोऽपि निद्राहीनो भवितुमर्हति।
- कस्य च सर्वमपि हृतं सः न सुखेन शेते।
- कश्च प्रबलेन कामेन तप्तः तस्यापि निद्राभावः बाधते।
- धनापहारी (चोरः) अपि प्रजागरः एव।

इत्येतादृशाः विषयाः निद्राहीनतायाः प्रमुखकारणानि भवन्ति। एते एव मनःशान्तिविघटकाः इति विदुरः उपदिशति।

२. आत्मनः नाशकारणानि -

त्रिविधं नरकस्येह द्वारं नाशनमात्मनः।
कामः क्रोधः तथा लोभः तस्मात् एतत्त्रयं त्यजेत्॥ [16]

जीवनेऽस्मिन् दुःखस्य कारणीभूताः स्वभावाः के इति अत्र निर्वक्ति। कामः,क्रोधः लोभश्च आत्मनः नरकस्य द्वारं इति प्रतिपादयति विदुरः। एतत्त्रयमेव सर्वेषाम् अनर्थानां मूलकारणम्। कामेन हि क्रोध-लोभादीनाम् उद्भवः। तेनैव च सर्वानर्थाः इति न केवलं कौरवाणां कथा, सर्वेषां च अनुभववेद्यः। अतः प्राथम्येन एतत् त्रयं त्यजेदिति विदुरस्य हितवचनम्।

३. जीवनेऽस्मिन् अनुसरणीयाः गुणाः -

उद्योगपर्वणि त्रयस्त्रिंशाध्याये २१ श्लोकतः ३७ श्लोकपर्यन्तं 'स पण्डित उच्यते' इति प्राज्ञानां स्वभावः निरूप्यते। तद्व्याजेन च सज्जनैः कीदृशाः गुणाः संयोज्याः इति उपदिशति। तत्रस्थाः केचन श्लोकाः अत्र पठ्यन्ते।

क्रोधो हर्षश्च दर्पश्च ह्रीः स्तम्भो मान्यमानिता।
यमर्थान्नापकर्षन्ति स वै पण्डित उच्यते[17]॥

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जीवमात्रस्य क्रोधादिदोषाः वर्तन्ते एव। ऋते नारायणं, न कोऽपि निर्दुष्टः जगत्यस्मिन् वर्तते। किञ्चित् क्रोधादयोऽपि आवश्यकाः त्रैगुण्येऽस्मिन् प्रपञ्चे। किन्तु क्रोधादयोऽपि नियन्त्रितव्या एव। कियदिति चेदुच्यतेऽत्र। 'क्रोधः, हर्षः, दर्पः, ह्रीः(लज्जा), स्तम्भः (उद्दण्डता), मान्यमानित्वम् (आत्मानं पूज्यमिति मानित्वम्) एतैश्च गुणैः यः पुरुषार्थेन न भ्रश्यते चेदयमेव पण्डितः इति उच्यते' इति। तथा च पूर्वोक्तदिशा क्रोधादयः सर्वथा त्याज्या एव। किन्तु न शक्यते सर्वथा त्यक्तुम्। अतः परिमितक्रोधादयः सह्याः भवन्ति। यस्य च क्रोधादयः तं पुरुषार्थेन नापकर्षन्ति तादृशपरिमिताः क्रोधादयः सह्याः इति फलितोऽर्थः।

अत्र च ह्रीहर्षौ उल्लिख्यितौ। न तौ दोषत्वेन परिगणितौ। परन्तु कदाचित् अपरिमितेन हर्षेण, लज्जया वा जीवनस्य मूललक्ष्यमेव भ्रष्टं स्यात्। तादृशहर्षादयोऽपि नियन्त्रितव्याः एवेत्यस्याभिप्रायः।

४. स्थितप्रज्ञा च प्राज्ञानां लक्षणम् -

नाप्राप्यमभिवाञ्छन्ति नष्टं नेच्छन्ति शोचितुम्।
आपत्सु च न मुह्यन्ति नराः पण्डितबुद्धयः ॥[18]

संसारेऽस्मिन् प्रायः सर्वेऽपि यदा कदाऽपि आभीष्टमप्राप्य हताशाः स्युः। अथवा प्राप्तानां नाशेन च दुःखिताः भवन्ति। नैतत्सर्वं पण्डितानां लक्षणम्। ये तु प्राप्तुमयोग्यान्, दुर्लभान् न कामयन्ति, नष्टानां भोग्यानां विषये न शोचन्ति। ये आपत्काले न बिभ्यति च। ते एव पण्डितबुद्धयः इति स्थितप्रज्ञायाः आवश्यकत्वम् एवं रीत्या निरूप्यते।

५. क्षमायाः महत्त्वम् -

एकः क्षमवतां दोषो द्वितीयो नोपपद्यते।
यदेनं क्षमया युक्तं अशक्तं मन्यते जनः ॥

सोऽस्य दोषो न मन्तव्यः क्षमा हि परमं बलम्।
क्षमा गुणो ह्यशक्तानां शक्तानां भूषणं क्षमा ॥ [19]

क्षमागुणस्य महत्वमत्र प्रतिपाद्यते। क्षमा न दोषः किन्तु परमं बलमिति विदुरस्याशयः। कुत इति चेत्, बह्वत्र क्षमया कलहः निरुद्ध्यते। अत अशक्तस्य च क्षमा गुणो भवति। यदि शक्तोऽपि क्षमावान् तस्यापि भूषणा भवति क्षमा। अतः सर्वथा अनुकरणीयः क्षमा गुणः।

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किन्तु क्षमायाः एक एव दोष इव प्रतिभातीति विदुरो भणति। क्षमया युक्तं पुरुषं जनाः अशक्तमिति मन्यन्ते। अतः क्षमा न न्यूनता किन्तु गुणः इति यथा स्यात् तथा अनुसन्धेया इत्यस्य श्लोकद्वयस्य आन्तर्यम्।

६. पुरुषस्य दीप्यमानाः गुणाः-

अष्टौ गुणाः पुरुषं दीपयन्ति प्रज्ञा च कौल्यं च दमः श्रुतं च।
पराक्रमश्चाबहुभाषिता च दानं यथाशक्ति कृतज्ञता च ॥[20]

अनुसन्धीयमानाः गुणाः के इति अत्र सुविव्रियन्ते। 'प्रज्ञा, कुलीनत्वम्, इन्द्रियनिग्रहः, शास्त्रज्ञानम्, पराक्रमः, अल्पभाषित्वम्, शक्त्यनुसारं दानम्, कृतज्ञता च एते च गुणाः पुरुषं भूषयन्ति। अतः एते च अवश्यं अनुसरणीयाः गुणाः इति विदुरः उपदिशति।

एवमेव सज्जनैः अनुसन्धीयमानाः गुणाः के ? शील-वृत्तादीनां महत्त्वं किम् ? इत्यादीन् बहून् अत्युपयुक्तान् आत्मौन्नत्यकरान् विषयान् विदुरः उपादिशत्। ते सर्वेऽपि सार्वकालिकमौल्ययुक्ताः इदनीन्तनानामपि युवजनानां अनुसरणीयाः सद्गुणाः इति तु निश्चप्रचम्।

सुकृतार्थाः -

प्रबन्धस्यास्य सुकृतार्थाः -

१. भरतखण्डस्य प्रथमः अद्वितीयोऽयमितिहासग्रन्थः सर्वतोऽपि महत्तरः, महार्थभरश्च महाभारतमिति अन्वर्थं नाम धत्ते। अस्य च तथ्यता प्रदर्शनम्।

२. पञ्चसहस्राधिकवर्षप्राचीनतमस्यास्य ग्रन्थस्य प्रकृते उपयोगिता नास्तीति अर्वाचीनानां बहूनां पण्डितं मन्यमानानां बक्कनम्। निदर्शनपुर्वकमेव तेषां भ्रमनिरसनम्।

३. अत्र विदुरेणोऽक्तं सर्वमपि सुभाषितप्रायं, सार्वत्रिकं, सर्वोपकारकं नीतिवचनम्। सद्यःकालिकानां बहूनां सामाजिकसमस्यानां परिहारः अत्र वर्तते। तत्कथमिति प्रदर्शनम्।

४. सामाजिकस्वास्थ्यरक्षणे प्राचीनानां भारतीयानां परिकल्पनैव नास्तीति बहवः भ्रमन्ति। न केवलं तन्निराकरणपूर्वकं प्राचीनभारतीयानां दूरदर्शित्वस्य प्रदर्शनम् अस्य उद्देशः। अपि तु प्राचीनानां प्रकल्पनेनैव आधुनिकसमस्यानां परिहारः स्यादिति, तस्य आवश्यकत्वप्रतिपादनम्।

इत्येवं धृतराष्ट्रं निमित्तीकृत्य विदुरेणोपदिष्टं सर्वमपि वचनं बह्वर्थगर्भितं, सकलसज्जनानां कृते अनुकरणीयं नीतिवचनम्। परिमितावकाशे , परिमितवचनैः तत्सर्वं निरूपयितुं

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न शक्यते इति सुविदितमेव। कथञ्च इमानि वचनानि मननीयानि इति निदेशनार्थं कानिचन वचनान्येव अत्र उदाहृतानि। एतत्क्रमेण विदुरोपदेशस्य अध्ययने कृते सद्यःकालीनोपयुक्तानि सर्वाण्यपि शास्त्राणि अनुसन्धातुं शक्यन्ते। विशेषतया राजकीयजनैः, युवजनैश्च अनुसन्धीय-मानगुणाः बहुधा सुविवृता अत्र इति अस्य "विदुरोपदेशस्य" सार्वकालिकम् औन्नत्यं स्फुटति।

एवं च सार्थकोक्तिरियं या व्यासमहर्षिणोऽक्ता "यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचित्"।

प्रत्यभिज्ञा –

एतत् शोधपत्रं Computational Analysis of Mahabharata इति मणिपाल-विश्वविद्यालयस्थ-द्वैतशास्त्रसंसाधनकेन्द्रस्य संशोधनस्य अङ्गतया निष्पन्नम्।

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सङ्ख्याविचारः

- विद्वान् कार्तिक् भागवत्

गुरुभ्यश्च ग्रहेभ्यश्च मया बद्धोऽयमञ्जलिः ।
प्रसन्नमनसस्ते मे सत्यां कुर्वन्तु भारतीम् ॥

"इन्द्रश्चन्द्रः काशकृत्स्नापिशली शाकटायनः । पाणिन्यमरजैनेन्द्रा इत्यष्टौ शाब्दिका मताः" इत्यादिश्लोकोदिताचार्यकृतान्यन्यानि च बहुविधानि व्याकरणानि दृश्यन्ते; तथापि सर्ववेदपारिषदं हीदं शास्त्रमिति महाभाष्यकृद्वचनाल्लोकवेदसाधारणत्वात्, पदपदार्थज्ञानपद्धतेः श्रेष्ठतममनोवैज्ञानिकरीत्या प्रतिपादितत्वात्, अनपेक्षितविस्तारादिदोषरहितत्वात्, प्राचीनाधुनिकपौरस्त्यपाश्चात्यप्रेक्षावद्भिः प्रशंसिततमत्वाच्च मूर्धन्यतमं पाणिनीयं व्याकरणमिति विदितमस्त्येव समेषां सुरभारतीसुरतानां सुधीवराणाम् । श्रूयतेऽस्य प्रशंसा पराशरपुराणे "पाणिनीयं महाशास्त्रं पदसाधुत्वलक्षणम् । सर्वोपकारकं ग्राह्यं कृत्स्नं त्याज्यं न किञ्चन" । इति ॥

एतादृशे पाणिनीयप्रपञ्चे सङ्ख्यापदविमर्शः प्रवृत्तः । सा च सङ्ख्या द्विविधा । एकं द्वे इत्यादिसङ्ख्याव्यवहारपदवाच्या एका, देवदत्तः पचति इत्यादि सुप्तिङ्प्रत्ययान्तात् प्रतिबुध्यमानापरा ।

तावत् भगवता पाणिनिना 'बहुगणवतुडतिसङ्ख्या'(१.१.२३) इति सङ्ख्यासंज्ञा विहिता। लोकव्यवहारे तु एकद्व्यादिशब्दा एव सङ्ख्यापदेन प्रतिबिम्बिताः । ततश्च इह व्याकरणशास्त्रे सङ्ख्यापदघटितसूत्रेषु (सङ्ख्योद्देश्यकविधिसूत्रेषु) कस्य ग्रहणमिति जिज्ञासायां तात्पर्यनिर्णायकेषु संयोगादिष्वन्यतमं 'प्रकरणप्रमाण'मत्र निर्णायकत्वमावहति । एवं च प्रकरणप्रमाणसिद्धात् 'कृत्रिमाकृत्रिमयोः कृत्रिमे कार्यसम्प्रत्यय' इति न्यायात् सङ्ख्योद्देश्यकविधिप्रदेशेषु सङ्ख्यापदेन बह्वादीनामेव ग्रहणमापद्यते । येन लौकिक्यास्सङ्ख्यायाः व्यावृत्तिः प्रतिपद्यते । यथा - सैन्धवमानयेत्यत्र भोजनप्रकरणं पदाभिधेयत्वेन प्राप्तं प्रसिद्धमपि 'अश्वं' निवर्त्य लवणार्थमुपपादयति, तद्वदत्रापि शास्त्रे बह्वादीनां कृत्रिमा सङ्ख्यासंज्ञा कृता इति हेतोः ज्ञानरूपप्रकरणस्य प्रसिद्धतया बह्वादीनेवोपस्थापयति लौकिकान्निवर्तयति च । अतोऽत्र लौकिक्याः संख्यायाः ग्रहणाभाव एव सम्प्राप्तः । इममाशयं संलक्ष्यैव आचार्यकात्यायनेनोक्तम् – "सङ्ख्यासंज्ञायां सङ्ख्याग्रहणं सङ्ख्यासम्प्रत्ययार्थम्" इति ।

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तत्र च भाष्ये 'कृत्रिमाकृत्रिमन्यायसद्भावे सम्भाविताः दोषाः साकल्येन परिमार्जिता इति कृत्वा बहुगणवतुडतिसङ्ख्यासङ्ख्या इति न्यासस्य कर्तव्यत्वेन प्राप्ते – 'न यथा लोके तथा व्याकरणे, उभयगतिः पुनरिह भवति[1]' इत्युक्तं भाष्यकारैः। तत्र कैयटः – "सङ्ख्याशब्दो हि बह्वादिप्रतिपादनाय संज्ञात्वेन विनियुक्तः, नत्वेकत्वादिसङ्ख्यानिरासाय। अधिकार्थप्रतिपत्यर्थ-त्वात् इह संज्ञाकरणस्य' इत्यवोचत्।

इह सङ्ख्याप्रदेशेषु उभयोः गतौ लौकिकस्यापिग्रहणे आचार्यप्रवृत्तिरेव नियामिका– तथा चोक्तं भाष्ये "आचार्यप्रवृत्तिः ज्ञापयति, भवत्येकादिकायाः सङ्ख्यायाः सङ्ख्याप्रदेशेषु सम्प्रत्ययः इति। यदयं सङ्ख्याया अतिशदन्तायाः कन् इति तिशदन्तायाः प्रतिषेधं शास्ति। कथं कृत्वा ज्ञापकम् ? न हि कृत्रिमा त्यन्ता शदन्ता वा सङ्ख्यास्ति[2]" इति। अथवा तद्वदतिदेशोऽयम्। अथवा अन्वर्थसंज्ञा इयमिति च। इत्येवं लौकिक्याः अपि सङ्ख्यायाः शास्त्रीयसङ्ख्याग्रहणेषूपस्थितिं सम्पाद्य कृत्रिमायाः सङ्ख्येति संज्ञायाः अकरणत्वमेवोक्तम्। "बह्वादीनामग्रहणम्[3]" इति। कथं तर्हि सङ्ख्यासंज्ञाप्रयुक्तान्येतेषाङ्कार्याणीति प्रश्ने – "ज्ञापका-त्सिद्धम्" इत्युक्तम्। तच्च योगापेक्षं ज्ञापकम्। तथाहि – बहुपूगगणसङ्घस्य तिथुक् (५.२.५२), वतोरिथुक् (५.२.५३), षट्कतिकतिपयचतुरां थुक् (५.२.५१) इति सूत्रैः डटं परनिमित्तं कृत्वा आगमा विधीयन्ते। स च डट् 'तस्य पूरणे डट्' (५.२.४८) इति सूत्रेण सङ्ख्यावाचिन एव विधीयते, नान्यत्र। तस्मात् डटि परे एते आगमाः उपात्तसूत्रैः विधित्सिताः बहुप्रभृतीनां डटः निर्वाहकं सङ्ख्यात्वम् उद्बोधयति। ततश्चातिरिक्तेनैकेन सूत्रेण सङ्ख्येति संज्ञायाः पृथगकरण-त्वमुररीकृतम्।

नच बहुपूगेत्यादौ सङ्घवैपुल्यवाचिनोर्बहुगणयोरपि सङ्ख्यात्वेन ग्रहणं स्यादिति चेन्न– अनियतसङ्ख्यावाचिनोरप्येतयोस्सङ्ख्याकार्यं भवतीत्येतावन्मात्रस्य ज्ञापनेन सति चारितार्थ्ये, सर्वथा सङ्ख्यामप्रतिपादयतोर्बहुगणयोः सङ्ख्याकार्यप्रवृत्तिकल्पने गौरवम्। न चात्र भूर्यादीना-मनियतसङ्ख्यावाचिनां सङ्ख्यात्वं स्यादिति वाच्यं पञ्चादीनामपि लोके नियतसङ्ख्यावाचिनामेव सङ्ख्यात्वव्यवहारदर्शनात्। एवं च शास्त्रीया अर्थात् कृत्रिमा सङ्ख्यासंज्ञा न वर्तत इति हेतोः न सङ्ख्यासम्प्रत्ययविषये उभयगतेः अपेक्षा।

सुबन्ततिङन्ताभ्यामपि काचित् सङ्ख्या प्रतीयते। तत्रादौ देवदत्तादिसुबन्तेषु प्रतीय-मानसङ्ख्याविचारः -

तावत्कौण्डभट्टैः प्राच्यैः –

"एकं द्विकं त्रिकं चाथ चतुष्कं पञ्चकं तथा।
नामार्था इति सर्वेमी पक्षाः शास्त्रे निरूपिताः ॥

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इति दीक्षितकारिकामवलम्ब्य सङ्ख्यायाः प्रकृतिप्रत्ययोभयवाचकत्वं प्रत्यपादि। तथा च – पञ्चकं (जातिव्यक्तिलिङ्गसङ्ख्याकारकाणि) प्रातिपदिकार्थः, कारकव्यतिरिक्तं चतुष्कं (जातिव्यक्तिलिङ्गसङ्ख्येति) प्रातिपदिकार्थः इत्येतत् पक्षद्वये सङ्ख्यायाः प्रकृतिवाचकत्वम्। एकं द्विकं त्रिकं च प्रातिपदिकार्थेति पक्षत्रये सङ्ख्यायाः प्रत्ययवाचकत्वम्। एवं च तत्तत्पक्षानुरोधेन प्रकृतिप्रत्ययोभयवाचकत्वमुपपादितं कौण्डभट्टैः। नह्येकत्र पक्षे निर्भरः। अयं च विचारः शब्दरत्नकारस्याप्यभिमतः। उक्तं च उक्तार्थानामप्रयोगः इत्यादिनानभिहित सूत्रप्रत्याख्यानसन्दर्भे "संख्यातिरिक्तं चतुष्कं प्रातिपदिकार्थः, संख्यामात्रं विभक्त्यर्थः इति पक्षेप्यावश्यकं तत्। एवं च कारकस्य विभक्त्यर्थत्वं यत्र यत्र पक्षे तत्र तत्रानावश्यकमिति सूचितम्" इति। ग्रन्थेनानेन संख्यायाः प्रकृतिप्रत्ययोभयवाचकत्वं स्पष्टमेवावगम्यते। हरिणाप्युक्तमेतत्-

"द्योतिका वाचिका वा स्युः द्वित्वादीनां विभक्तयः" इति।

ननु सङ्ख्यायाः विभक्त्यर्थत्वपक्षे यत्र विभक्तेः लुक् तत्रोच्चारितशब्दाभावात् शाब्दबोधे सङ्ख्याभानं न स्यात्। न च स्मृतया विभक्त्या बोधः, "उच्चारितः शब्दः प्रत्यायको नानुच्चरितः" इति भाष्यविरोधात् इति चेत् न। तत्र लुग्विधायकशास्त्रबलेन (प्रामाण्येन) प्रकृतेरेव तदर्थे सामर्थ्यबोधनात्। न च नैय्यायिकोक्तरीत्या विभक्तिस्मरणादर्थबोधः, घटं पश्येत्यादौ शब्दाश्रयतया स्मृतस्याकाशस्यापि शाब्दबोधापत्तेः। इति।

॥ एवं कारिकां दीक्षितकृतामनुसरन्तः कौण्डभट्टप्रभृतयः सङ्ख्यायाः प्रकृतिप्रत्ययोभयवाचकत्वमाशेरते॥

आचार्यनागेशस्तु –

'पशुना यजेत' इत्यत्र समानाभिधानश्रुत्या प्रत्ययार्थमेकत्वं तदर्थकरणान्वयी, पशु-एकत्वोभयकरणको याग इति बोधः, पशुरेकः इति हि पार्ष्टिको बोध इति मीमांसकाः। प्रत्ययार्थसङ्ख्या प्रकृत्यर्थविशेषणम्। विशिष्टस्य च यागकरणत्वमिति नैयायिकाः। इति सङ्ख्याकारके प्रत्ययार्थ इति मीमांसकनैय्यायिकमतमुक्त्वा "परे तु सङ्ख्यापि प्रकृत्यर्थः" इत्यवादीत्। अत एव दधि मधु इत्यादौ विनापि प्रत्ययं तदर्थप्रतिपत्तिः। 'सङ्ख्यापि' इत्यपिना कारकस्य सङ्ग्रहात् एतन्मते पञ्चकमपि प्रातिपदिकार्थ एव। तस्मात्सङ्ख्यायाः विभक्तिवाच्यत्वाभावः। पञ्चकं प्रातिपदिकार्थ इति पक्षस्यैव ज्यायस्त्वात्।

यद्यप्यनभिहितसूत्रे पञ्चापि पक्षाः उपस्थापिताः अथापि पञ्चमे एव पक्षे भाष्यतात्पर्यम्। अत एव वैयाकरणसिद्धान्तलघुमञ्जूषायां द्वितीयाविभक्तिनिरूपणावसरे सुबर्थवादे "अत्र

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द्योतकता पक्ष एव मुख्यः" इति प्रतिपादितं श्रीमद्भिः। कुत्सिते (५.३.७४) सूत्रभाष्यादयमप्यर्थः प्रतिपन्नः। तथाहि –

"स्वार्थमभिधाय शब्दो निरपेक्षो द्रव्यमाह समवेतम्
समवेतस्य च वचने लिङ्गं सङ्ख्यां विभक्तिं च।
अभिधाय तान्विशेषानपेक्ष्यमाणश्च कृत्स्नमात्मानम्
प्रियकुत्सनादिषु पुनः प्रवर्ततेऽसौ विभक्त्यन्तः॥ इति॥

किञ्च 'कर्मणि द्वितीया' (२.३.२) 'द्व्येकयोः द्विवचनैकवचने' (१.४.२२) इत्यादीनाञ्च नियामकत्वं भाष्योक्तं तदैव सम्पद्यते यदा पञ्चकं प्रातिपदिकार्थो भवति। तथाहि – पञ्चकं प्रातिपदिकार्थः इति पक्षे पञ्चस्वर्थेषु वृत्तात् प्रातिपदिकात्परत्वेन सामान्यरूपेण स्वौजसमौट्छष्टाभ्याम्भिस्ङेभ्याम्भ्यस्ङसिभ्याम्भ्यस्ङसोसाम्ङ्योस्सुप्' (४.१.२) विधीयमानाः सुपः "अनिर्दिष्टार्थाः प्रत्ययाः स्वार्थे भवन्ती"ति परिभाषया प्रातिपदिकार्थ एव प्रवर्तन्ते। अनया रीत्या स्वौजसित्यादिसामान्यसूत्रेणैव सर्वेष्वर्थेषु सुपां विधानसम्भवात् पुनरारभ्यमाणानि 'कर्मणि द्वितीया' (२.३.२) इत्यादिसूत्राणि कर्मण्येव द्वितीया, द्वित्वे एव द्विवचनमिति नियमार्थानि भवन्ति।

अन्यथा कर्माद्यर्थे अपूर्वतया तेषां द्वितीयादिविधायकत्वसम्भवेन तेषां नियामकत्वप्रतिपादनं भगवतोऽसङ्गतमेव स्यात्। अत एव "क्रीतात्करणपूर्वात्" (४.१.५०) इति सूत्रभाष्ये अश्वेन क्रीता इति विग्रहे ङीष्प्रवृत्तिरूपातिप्रसङ्गमाशङ्क्य "विभक्त्या व्यवधानान्नेत्युक्तं" सङ्गतम्। अन्यथा विभक्त्याः करणाभिधायकत्वे तु व्यवधानादिति उत्तरभाष्यासङ्गतिः। द्योतकत्वे तु प्रकृत्यभिहितत्वेन विभक्तेः तदर्थावाचकतया व्यवधायकत्वात् करणपूर्वत्वाभावान्न ङीष् इति तत्सङ्गतिः स्पष्टा।

तस्मात् पञ्चकं प्रातिपदिकार्थः, अतः हेतोः सङ्ख्यापि प्रकृत्यर्थ एव इति आचार्यनागेशाभिमतिः॥

पचतीत्यादितिङन्तसङ्ख्याविचारः –

तत्र तावत् धातोः फलव्यापारोभयवाचकत्वमङ्गीकुर्वतां वैयाकरणानां तिङः एव सङ्ख्यावाचकत्वं सर्वसम्मतम्। परन्तु तत्सङ्ख्यान्वयः क्वेति विषये अभिप्रायभेदो वर्तते प्राचां नवीनानां च।

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तत्र कौण्डभट्टादयः प्राञ्चः –

आख्यातवाच्या सङ्ख्या कर्तृप्रत्यये कर्तरि कर्मप्रत्यये च कर्मण्यन्वेति, समानप्रत्ययोपात्तत्वात्। धात्वर्थापेक्षया प्रत्यासत्त्यतिशयेन प्रत्ययार्थकर्त्रादावेव तदन्वयौचित्यात्। ततश्च सुबर्थसङ्ख्यावत् अस्यापि प्रकृत्यर्थ एवान्वय इत्यपास्तम्। ततश्च आख्यातार्थसङ्ख्याप्रकारकबोधं प्रति आख्यात-जन्यकर्तृकर्मोपस्थितिः कारणमिति कार्यकारणभावः।

यत्तु नैयायिकाः सङ्ख्यायाः प्रथमान्तार्थे अन्वयः। तथा च आख्यातार्थसङ्ख्याप्रकार-कबोधं प्रति प्रथमान्तपदजन्योपस्थितिः कारणमिति कार्यकारणभावं स्वीकुर्वन्ति। स च चन्द्र इव मुखं दृश्यते, देवदत्तो भुक्त्वा व्रजतीत्यादौ व्यभिचरितः। तत्र अतिव्याप्तिवारणाय चन्द्रक्त्वा-न्तयोस्तदन्वयाभावाय "इतराविशेषणीभूत" इति दलं निवेश्यमित्यभिप्रयन्ति। तन्न अतिगौर-वापत्तेः।

ततश्च लः कर्मणि च भावे चाकर्मकेभ्यः (३.४.६९), तिप्तस्झिसिप्थस्थमिब्वस्मस्ता-तांझथासाथान्ध्वमिड्वहिमहिङ् (३.४.७८), द्व्येकयोः द्विवचनैकवचने (१.४.२२), बहुषु बहु-वचनम् (१.२.२१) इत्याद्येकवाक्यतया एकत्वादिविशिष्टे च तद्विधानादाख्यातार्थस्यैव विशेषणं सङ्ख्येति आशेरते॥

आचार्यनागेशास्तु –

लः कर्मणीत्यादेः वाक्यैकवाक्यतयान्वयः। तथा च लकाराः कर्मादौ भवन्ति, तेषाञ्च स्थाने एकत्वादौ तिबादयः इति। नहि तत्र कर्तरि कर्मणीत्यस्ति द्वितीयं यत्र सङ्ख्यायाः विशेषणत्वं स्यात्। तस्मात्सङ्ख्यायाः इतराविशेषणीभूते धात्वर्थे एवान्वयः। एवं च सुप्तिङुभय-विषयेऽपि सङ्ख्यायाः स्वप्रकृतावेवान्वयेन ऐकरूप्यं सम्पद्यते। अतः प्रत्ययार्थसङ्ख्यायाः स्वा-श्रयसमवेतत्वसम्बन्धेन धात्वर्थे एवान्वय इत्यूरीकुर्वन्ति।

किञ्च कर्मणीत्यादेरपि विधेयं प्रति गुणत्वात् "गुणानां च परार्थत्वात् असम्बन्धः समत्वात्" इति न्यायेन सङ्ख्यायाः पुनः तत्सम्बन्धानौचित्यात्। कर्मणीत्यादेरपि कस्येत्याकां-क्षासत्वेन तत्र धात्वर्थान्वयस्य क्लृप्तत्वात्। (तथा च कस्यैकत्वादावित्याकाङ्क्षायाम् उपस्थितप्र-कृत्यर्थस्यैवान्वयौचित्यात्, प्रकृत्यर्थगतैकत्वादावित्येवार्थः)। अत एव ङ्याप्सूत्रे भाष्ये तत्सू-त्राभावे तिङन्तात्स्वाद्युत्पत्तिमाशङ्क्य "एकत्वादीनामुक्तत्वात्" इति हेतुना निराकृतम्। यदि तु कर्तृनिष्ठसङ्ख्या उक्ता स्यात्तर्हि कर्तृगतसङ्ख्याया उक्तत्वेऽपि क्रियागताया अनुक्त्या तदसङ्गतिः स्पष्टैव।

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नच " आख्यातवाच्या सङ्ख्या सर्वैव निवृत्तभेदा प्रतीयते" इति कैयटप्रामाण्यात्, "न तिङन्तान्येकशेषारम्भं प्रयोजयन्ति। किं कारणम्? क्रियायाः एकत्वात्[4]" इति भाष्यप्रामाण्येन च, कथं सङ्ख्यायाः धात्वर्थान्वयित्वे पचतः, पचन्तीत्यादिप्रयोगोपपत्तिः इति वाच्यम्। साधनापेक्षत्वेन साधननिष्ठद्वित्वादेरारोपात् तद्व्यवहारोपपत्तेः। नैतावता तत्सङ्ख्यायाः साधनान्वयित्वम् ; एकत्वं क्रियान्वयी, द्वित्वादिकन्तु साधनान्वयीति वैरूप्यापत्तेः।

नच साधनापेक्षत्वेन द्वित्वाद्युपपत्तावपि स्वनिष्ठैकत्वमादायैकत्वसङ्ख्याप्रतिपत्तिरेव स्यात्, आरोपलभ्यसङ्ख्यापेक्षया स्वाश्रयस्यैव प्राधान्यात् इति वाच्यम्। "गौणी मुख्या च सङ्ख्या पूर्वां सङ्ख्यां बाधते" इति 'अइउण्'सूत्रभाष्यप्रामाण्येन अप्रधानयापि पूर्वस्य बाधोपपत्तेः। अत एव दारानित्यादौ आरोपितावयवभेदमाश्रित्य बहुवचनोपपत्तिः। साधुत्वार्थं तदिति तु न वाच्यम्। तथा शासनाभावात्। किञ्च अतिदिश्यमानधर्मविरुद्धस्वाश्रयधर्मनिमित्तककार्याप्रवृत्तेः अतिदेशस्वभावत्वात्।

कथं तर्हि "गौणीमुख्या च सङ्ख्या पूर्वां सङ्ख्यां बाधते" इति न्यायाङ्गीकारे शते पञ्चाशन्न्यायोपपत्तिः इति वाच्यम्। ततोऽधिकान् शतसङ्ख्या सम्पादकान्पदार्थान् अबुद्धिस्थितान् कृत्वा तत्प्रयोगोपपत्तेः। अत्राबुद्धिस्थत्वं तु तेष्वाहार्यभावप्रतियोगित्वरूपम्।

॥ तस्मात् तिङ्वाच्या सङ्ख्या स्वाश्रयसमवेतत्वसम्बन्धेन धात्वर्थान्वयीति आचार्यनागेशाशयः ॥

पादटिप्पणी

1. बहुगणवतुडति सङ्ख्यासूत्रभाष्यम् (१.१.२३)
2. बहुगणवतुडति सङ्ख्यासूत्रभाष्यम् (१.१.२३)
3. बहुगणवतुडति सङ्ख्यासूत्रभाष्यम् (१.१.२३)
4. सरूपाणामेकशेष एकविभक्तौ सूत्रभाष्यम् (१.२.६४)

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A comparative analysis of the Sanskrit biographies of Tyāgarāja and Muttusvāmī Dīkṣitar

- Sriram Narainswamy Iyer

Carita-kāvyas or biographical poems have always been an important class of poems in Sanskrit literature. It may be recalled that the very first work recognized as a kāvya, the *Rāmāyaṇa* too is the versification of the illustrious life and ideals of Śrī Rāma, the divine incarnate. With the *Buddha-carita* of Aśvaghoṣa there emerged a trend among gifted Sanskrit poets of the following centuries to celebrate the lives of the exalted through the medium of poetry. Although the Indian tradition frowns upon narastuti or the eulogy of a mortal, sadguṇānukīrtana or the glorification of the pious has been an integral part of our ethos. Carita or the conduct has been an important determinant to distinguish between mere narastuti and sadguṇānukīrtana. The lives of such great men verily serve as the guiding light showing the right path in the course of our lives, the path that leads to prosperity both here as well as in the other world.

It is not a wonder that the Sanskrit literature is replete with hundreds of hagiographies of Saints and ācāryas and biographical accounts of great kings, poets and scholars. The period from the 9th century to the 19th century CE witnessed the emergence of innumerable hagiographies of saints like Śaṅkarācārya, Āzhvārs, Rāmānujācārya, Madhvācārya, Sundaramūrti and Jñānasambandha among the Nāyanmars, Patañjali, Caitanya Mahāprabhu and their likes. These works, full of the sentiments of bhakti and śānta, introduce us to characters that have risen from humanity to divinity by their faultless conduct, devotion and austerity. This great souls who lived the lives of mortals and were subject to the same infirmities and temptations like us, but grew to a higher stature by leading a life of true devotion to the supreme being hungering and thirsting after a nobler life, devoid of all attachments and enjoyed the serene bliss even while living in this world.

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Such works were composed in all the genres of Sanskrit literature, of which the mahākavya was the most popular. Despite their devotional and philosophical themes, these works are of no inferior poetic merits when compared to the known classical mahākavyas. Most of the stories of such carita-kāvyas are apparently based on tradition. Nevertheless, these serve as invaluable sources of history. However, they are considered unreliable on account of the lack of the 'sense of history' of the poets and the inter-mixing of history with myth, which is often found in such mahā-kāvyas.

The 20th century marked a new era in the field of Sanskrit literature that was characterized by the spirit of nationalism, social awareness and modern thoughts. It was in this century that the biographical Sanskrit poems on the lives of two of most revered figures in Carnatic music viz, Tyāgarāja and Muttusvāmi Dīkṣitar were composed. It was befitting on part of Dr. V. Raghavan to compose a full-fledged mahākāvya named Śrī *Muttusvāmi Dīkṣita Caritam (1980)*[1] on the life of Śrī Muttusvāmi Dikshitar, who was the strongest link between the Sanskrit language and Carnatic music. This was perhaps the best way to introduce to the world of Sanskrit literature the rich literary value of the compositions of Dikṣitar, in the popularization of which Dr. Raghavan had played a significant role.

Two similar works were composed in the first half of the 20th Century. viz; *Tyāgarāja-Carita* (1937) of Sundaresa Sarma and the Śrīmat-Tyāgarāja-Vijaya (1940) of the erudite musician Harikeśanallur Muttayyā Bhagavatar. These are perhaps the first attempts by the respective poets to commemorate the lives of the great saint-poet Śrī Tyāgarāja, a contemporary musician of Muttusvāmi Dikṣitar, who is also briefly mentioned in the Śrī *Muttusvāmi Dīkṣita Caritam*. The two works, along with the Śrī *Muttusvāmi Dīkṣita Caritam* have the unique distinction of being the biographies of great vāggeyakāras[2] and their comparative analysis is naturally justified. Before undertaking the comparison of the Śrī *Muttusvāmi Dīkṣita Caritam* with the above *kāvyas*, it is necessary to draw parallels between the lives of the two great composers- Tyāgarāja and Muttusvāmi Dīkṣitar. While the former belonged to the tradition of saints and was a follower of the path of pure

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bhakti, the latter was a wandering bard who followed the jñāna-mārga. Most of Tyāgarāja's compositions were in Telugu, his mother tongue with some in a highly poetic Sanskrit. Dīkṣitar on the other hand composed solely in Sanskrit with his signature 'Guruguha'[3]

Tyāgarāja's compositions reflect the different aspect of bhakti such as dāsya, sakhya, *ātma*-nivedana etc,. His compositions, most of them being on Lord Rāma, his favorite deity, are in the form of his emotional appeal to the deity under different circumstances and therefore express a number of emotions such as joy, despondency, anxiety, tranquility and devotion. The compositions of Dīkṣitar were akin to the philosophical and poetic hymns of Ādi Śaṅkarācārya, where the sentiment of devotion alone shone with least trace of the poet's personal feelings. For Dīkṣitar, music and poetry were sacred, which he used as ornaments to adorn the deities. Despite their different lives and different paths of devotion and different emotional temperaments, their ideals were common. Both were nādayogis who attained realization of the Supreme through their music, both were averse to praise of mortals and both barely cared for material possessions. These similarities and differences between the two vāggeyakāras are well delineated in these biographical kāvyas by the poets in their respective styles. These works are particularly significant in the sense that they narrate the background and the circumstances under which the numerous songs work of these great composers and are constant sources of inspiration and reiteration of the higher ideals of art forms.

Both the *Tyāgarāja-Carita* and the Śrīmat-Tyāgarāja-Vijaya are technically not mahā-kāvyas in the sense, they do not strictly conform to the definitions laid down by the rhetoricians. These are however poetic works of a high literary merit deserving the attention of scholars and musicians. The *Tyāgarāja-Carita* is a long poem with 1759 verses and 15 sargas, while the Śrīmat-Tyāgarāja-Vijaya is a much shorter one composed in just 487 verses and 7 sargas. Both these works follow the puranic style of narration and are composed in the anuṣṭup metre.

The *Tyāgarāja-Carita* has several distinguishing characteristics, of which the creative mythologization of events and the strong characterization of every character in the plot are noteworthy. The canto I

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begins with the description of Sāntānika-loka, the celestial-abode of Rāmā inhabited by great saints and devotees. This is followed by the account given by Nārada about the deplorable condition on the earth in the Kali-yuga. Here an interesting discussion takes place between celestials wherein each speak of their earthly descent for deliverance of mankind. In this context the poet mentions Śiva to be incarnated as Śaṅkarācārya, Hanumān as Mādhvācārya, Nārada as Tulasīdāsa and Śuka as Kabīra. The poet says, with the efforts of all these incarnations not having met with the objective, Rāma sends Vālmīki once again on this earth as Tyāgarāja for spiritual awakening of man by imparting the sacred injunctions and devotion through his music just as a mother feeds medicine to a child mixed with sugar[4]. In canto IV again Vālmīki is said to have entered the womb of Śāntāmbā, the wife of Rāmabrahma through the prasāda of the Lord that she is said to have consumed. As far as the characterization is concerned, Sundaresa Sarma dramatizes the whole poem by painting every character in the epic with a particular shade and gives an elaborate picture of the emotional states of every character by the intricate delineation of their vyābhicāri and sātvika bhāvas. The jealousy of Japyeśa and his wife as well as the pride of Bobbili Keśava are poetically exaggerated. The various emotions of the ingenuous and pious Tyāgarāja are highly dramatized. In these aspects we can see sharp contrasts between the *Tyāgarāja-Carita* and the Śrī *Muttusvāmi Dīkṣita-Carita*, wherein Dr. Raghavan refrains from rigid characterization and follows a more rational approach. The Śrī *Muttusvāmi Dīkṣita-Carita*, is committed to the śānta rasa, which dominates a substantial part of the mahā-kāvya, unlike the *Tyāgarāja-Carita* which gives ample scope for other *rasas* such as karuṇā, adbhuta and bhayānaka, despite having *śānta* as the principal sentiment.

Despite these differences, several parallels can be drawn between the two works. Of which a few instances are mentioned here:

1. The description of the childhood of Tyāgarāja and Dīksita, with both showing great devotion unto the Lord even as innocent infants.

पाषाणमेकमाहृत्य वदन्विष्णुमुमापतिम् ।
कलशैर्जलमानीय स्नापयत्यनिशं मुदा ॥

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हस्तलब्धैस्तु कुसुमैर्निर्गन्धैरपि सत्वरः ।
आदरादर्चयद्बालो यत्किञ्चिच्च वदन्वचः ॥

पुरातनं वा पक्वान्नं तदाभावेऽपि तण्डुलान् ।
न्यवेदयत्तदा बालो वासनाबलचोदितः ॥

(*Tyāgarāja-Carita*. IV.84-86)

तडागतः पूर्वमुपागमत्पितुः स सज्जयामास शिवार्चनोचितम् ।
प्रदीपपुष्पाक्षतचन्दनादिकं गुरोरपीशो मुमुदेतरां यतः ॥

(Śrī *Muttusvāmi Dīkṣita-Carita*. IV. 26)

2. The general characteristics of the compositions of the two *vāggeya-kāras* and their generosity in initiating seekers in mantras:

पारम्यं भक्तियोगस्य तन्मार्गान्विविधांश्च सः ।
विषयीकृत्य गीतानि चकार मतिमांस्तथा ॥

देवतानां महत्वं च शिवादीनां दृढव्रतः ।
कीर्तनेषु निधायासौ प्रकटीकुरुते स्म सः ॥

रामचन्द्रस्य वैशिष्ट्यं देवतेष्वितरेष्वपि ।
शरण्यतां च लोकस्य सौलभ्यं प्रियवक्तृताम् ॥

सत्यसङ्गरतां सैष सौशील्यं नम्रभावताम् ।
रूपोत्कर्षं च रामस्यावर्णयत्कीर्तनेषु च ॥

उपदिश्य महामन्त्रं तारकं तारकं स्वयम् ।
अतारयच्च तान्सर्वान् तारापतिसमस्तदा ॥

पाषण्डा अपि तत्च्छ्रुत्वा विस्मिता गानलोलुपाः ।
रामे च परमां भक्तिं प्राप्य पूताश्चकाशिरे ॥

(*Tyāgarāja-Carita*.VII.7-11)

क्षेत्रं क्षेत्रमटित्वा तत्तत्स्थलदेवतीर्थमहिमादि
गीतैः संगृह्य जनान् गापयितुं नियममेष सन्दध्रे ॥

(Śrī *Muttusvāmi Dīkṣita-Carita* . X.9)

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भक्तिविरक्तिप्रशमाः तत्त्वभिज्ञमाध्यात्मम् ।
ज्ञानं च तस्य सर्वान् प्रवणीचक्रुर्हि साधुरसिकौघान् ॥

आर्तानामभिमन्त्रणतो मनूपदेशात् सिषाधयिषून् ।
अनुगृह्णन् स गायकलोकं च गेयशिक्षाभिः ॥

(*Śrī Muttusvāmi Dīkṣita-Carita* . X.11)

3. The aversion of both the composers towards *narastuti:*

कथं स्तुत्वा रघूत्तंसं शरण्यं सर्वजीवितम् ।
तयैष जिह्वया दीनं स्तुवीय नरमद्य तु ॥

(*Tyāgarāja-Carita* , XII.72)

आकर्ण्य तद्गिर इमा मखिवर्य आह "भक्त्या तमेवमपराधमहं विसोढा ।
देवैककीर्तनपवित्रसैव्रतां मे जिह्वा नरस्तुतिपथे क इवोपकर्षेत् " ॥

(*Śrī Muttusvāmi Dīkṣita-Carita*. XIII. 16)

4. The opening of the veil at the shrine of Venkateśvara at Tirupati in response to Tyāgarāja's song and the opening of the door of the Kīvalūr temple in response to the song of Dīkṣitar.

तेरतीयकरादेति गीतेन प्रार्थयत्प्रभुम् ।
करुणाम्बुनिधिस्तां तु निरास्थत्तत्क्षणात्तदा ॥

(*Tyāgarāja-Carita*. 33)

गायति भक्त्या त्वस्मिन्नोजस्व्यथ दक्षशिक्षणेत्यादि ।
व्यघटत चित्रं किलं स स्वयमेवाबद्धसन्निधिकवाटः ॥

(*Śrī Muttusvāmi Dīkṣita-Carita*. X.21)

Before taking up the comparison of the Śrīmat-Tyāgarāja-Vijaya and the Śrī *Muttusvāmi Dīkṣita-Carita*, the following verse from the former is quoted here only to illustrate the incredible genius of the poet wherein he makes use of pun in the names of 18 *rāgas* to describe the childhood of Tyāgarāja.

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कल्याण्यमृतवर्षिण्या श्रीरागविजयाढ्यया ।
कामोदर्या गिरश्चक्रे शिशुः सारङ्गमोहनम् ।।

नायकीकृतभूपालः श्रीरञ्जिन्या त्विषायुतः ।
षण्मुखप्रियचर्योऽयं धन्यासीमकलोऽलसत् ।।

वसन्तं मेघरञ्जिन्या रविचन्द्रिकयाद्भुतम् ।
भासयन्सहनात् काममुखारीन् सामतोऽजयत् ।।

(Śrīmat-Tyāgarāja-Vijaya. II, 10-14)

Such was the command of Muttayyā Bhāgavatar over music and Sanskrit. While comparing the Śrī *Muttusvāmi Dīkṣita-Carita* one would observe more similarities than difference between the two works as regards the treatment of the plot, for, both the poets refrain from exaggerated accounts and enrich their works with exhaustive references to musicological terms, didactic verses and philosophical thoughts. Both the poets rely greatly upon factual evidences even while drawing the basic plot from oral tradition. Both the poets mention the miracles associated with vāggeyakāras in an unobtrusive manner. Despite such similarities, it is difficult to draw parallels between the two works, for; both the poets were equal in their proficiency in music as well as creative genius, making their works distinct despite their similar styles and themes. To illustrate their incredible interpretative skills are quoted the verses from each of the poems explaining the name Tyāgarāja are quoted here:

रामे धर्मं जनेष्वर्थं कामं च श्रीपतिस्तुतौ ।
यस्त्यक्त्वा मुक्त आभाति त्यागराजं तमाश्रये ।।

(Śrīmat-Tyāgarāja-Vijaya I.7)

न कर्मणा न प्रजया धनेन त्यागेन केऽप्यानशिरेऽमृतत्वम् ।
इत्यागमार्थोद्बलनाय यत्र त्यागाभिधानेन विभुर्विभाति ।।

(Śrī *Muttusvāmi* Dīkṣita-*Carita*.I.13)

The major difference between the two works lies in the fact that while dealing with non-Sanskrit compositions of Tyāgarāja and others,

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Dr Raghavan, like Sundaresa Sarma keeping in mind the popularity of these songs, uses their original names i.e their opening words as it is, while Bhagavatar chooses to mention them by translating their purport in Sanskrit., for example "*kutaste na dayā' bhūt?*" for "*nī daya rādā?*",

From the above comparison of the two biographical poems on Tyāgarāja with the Śrī *Muttusvāmi Dīkṣita Carita* it is natural for a *rasika* to conclude that the works have their own unique appeal even as the compositions of Tyāgarāja and Dīkṣitar, however from the scholarly and aesthetic perspective Śrī *Muttusvāmi Dīkṣita Carita* stands aloft among the biographical works on *vāggeyakāras.*

Notes

1. Although the work was published in 1980, a year after the death of the poet it was composed in the mid 1950s.
2. A *vāggeyakāra* is defined as the creator of both the *dhātu* (music) and *mātu* (lyrics).
3. A handful of Telugu compositions of Muttusvāmi Dīkṣitar are Mentioned in the *Saṅgīta Sampradāya Pradarśinī*, these however lack his signature.
4. सर्वे किलेन्द्रियारामाः सुखास्वादनलम्पटाः । न दुरूहाणि शास्त्राणि शृण्वन्ति विविधानि च ॥
औषधानि यथा माता शर्करान्तर्निवेश्य च। ददाति स्वसुतेभ्यस्त्वं भक्तिं गानेषु योजय ॥

(*Tyāgarāja Carita.II.112-113*)

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Economical and Comercial Perspectives of Kauṭilya *Arthaśāstra*

- *Saroj kumar Padhi*

Abstract

In the modern economic and commercial perspectives, the topics generally dealt with are: agriculture, irrigation, cattle rearing, various mineral resources, industries and commerce, transport and communication and demography of varies species. The general notion, however, is that ancient Indians had no sense of economic and commercial geography and they were totally ignorant of the methodology of these two branches of knowledge.

This paper strives to prove that the above view is very erroneous and that the *Arthaśāstra* of Kauṭilya not only exhibits profound knowledge of the above branches of geography but his dialectics and methodology of the treatment of the above mentioned subject also are much in conformity with the established modern principles and methodology of presentation.

Introduction

The state I sustained by the revenge it collects from its subjects. The source of vārttā or economy of the state is principally three, viz, kṛṣi (agriculture), pāśupālya (cattle–tending) and vaṇijya (trade) which are beneficial as they yield grains, cattle, money, forest produce and labour.[1]

कृषिपाशुपाल्ये वणिज्या च वार्ता। धान्यपशुहिरण्यकुप्यविष्टिप्रदानादौपकारिकी ॥

The *Arthaśāstra* of Kauṭilya gives a lot of information regarding the concepts of economic and commercial geography in ancient India. This article will restrict itself to the relevant chapters of this text and glean the needed information through the scientific Kaleidoscope of geography proper. वार्त्ता

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(A) Agriculture

The most important of the three vocations is agriculture. In book 2 chapter 24[2] on the 'Superintendent of Agriculture' Kauṭilya highlights the interrelationship of rain, wind and sunshine and cultivation of crops like rice, wheat, pulses, oil seeds, sugarcane and vegetable. In other words, Kauṭilya has elaborated the agricultural activities, the necessary environment and the irrigation facilities.

The crops are classified into three categories[3]_(i) Kaidāra (wet crops), (ii) Haimanta (winter crops) or (iii) Graiṣmika (Summer Crops). This classification is even now common in India. The seasons of sowing of these crops are also mentioned.

कर्मोदकप्रमाणेन कैद्यरं हैमन्तं ग्रैष्मिकं वासस्यं स्थापयेत्।

Kauṭilya records four types of irrigation (i) hastaprāvartimam (manual labour) (ii) skandhaprāvartimam (lifts water on shoulders). (iii) strotoyantraprāvartimam (water supplied by channels or canals) and (iv) nadīsarastaṭākakūpodghāṭam by raising water from rivers, leaks, tanks and well).[4]

स्वसेतुभ्यो हस्तप्रावर्तिमम् उदकभागं पंचमं दद्युः स्कन्धप्रवर्तिमं चतुर्थं स्रोतोयन्त्रप्रवर्तिमं च तृतीयं चतुर्थं नदीसरस्तटाककूपोद्घाटनम्।

(B) Forest produce

Arthaśāstra 2.17 furnishes almost all the modern type of geographic information on forest. Two classes of forests viz; (i) timber forest and (ii) elephant forests are mentioned in the text. This chapter makes our complete appreciation for being one of the deepest section of methodology of scientific geography.

Under this section different types of products from the forests are mentioned. The group of trees that yield hardwood (sāradāruvarga) are: śāka, tiniśa, dhanvana, arjuna, madhūka, tilaka, aśvakarṇa, āmra, priyaka, dhava and so on.[5]

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शाक - तिनिश - धन्वन - अर्जुन - मधूक - तिलक - साल - शिंशपा - अरिमेद-राजादन - शिरीष - खदिर - सरल - ताल - सर्जा - अश्वकर्ण - सोम - वल्क - कुश - आम्र-प्रियक - धवादिः सारदारुवर्गः ।

Followed by the above description, the groups of reeds (renū-varga) like uṭaja, cimiya, copa veṇu, vamśa, sātina, Kaṇṭaka, bhāllūka and so on are enumerated.[6]

उटज - चिमिय - चाप - वेणु - वंश - सातीन -कण्टक - भाल्लूकादिर्वेणुवर्गः ।

Other than these, the group constituting of creepers (vallīvarga) fiber – plants (valkavarga), row materials for ropes (rajjubhāṇḍam) varieties of leaves and some flowers (patra), puṣpa) of economic value and medicinal plant products (auṣadhavarga) are also stated in details.

Interestingly, Kauṭilya mentions different types of poisons collected for economic value. He also mentions live specimens kept in jars and classifies these under the group of poisons (viṣavarga)[7]

कालकूट - वत्सनाभ - हलाहल - मेषश्रृङ्ग - मुस्ता - कुष्ठ - महाविष - वेल्लितक - गौरार्द्रबालक - मार्कट - हैमवत - कालिङ्गक - दारदक - अङ्कोलसारक - उष्ट्रकादीनि विषाणि सर्पाः कीटाश्च त एव कुम्भगताः विषवर्गः ।

Skins, bones and tusks are fauna resources of forests. Metals, pottery materials and various fuels like charcoal are also specifically mentioned. Beasts, cattles and birds are said to be the sources for menageries, Firewood, and fodder are the other forest wealth.

(C) Cattle – tending and dairy products

Arthaśāstra 2.29 deals with the rearing of milch animals such as sheep, goats, horses, asses, camels, hogs and the like. Dairy products and their economic value are also explained. Other than these, the hide, hair, flesh of cattle and the wool of the sheep and goats were also sold.

Kauṭilya then explains different types of cattle such as: calves, weaned calves, young bulls being broken in, draught bullocks and stand– bulls are male cattle; buffaloes drawing a yoked vehicle or a cart. Stand buffaloes, slaughter-buffaloes and those carrying (loads) on their

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back and shoulders are male buffaloes; the heifer, the weaned heifer, the cow with calf for the first time. The cow with the young, the milch cow, the cow that has not had a calf and the sterile cows, she-buffaloes that are a month or two old, and their off-springs known as calves and heifers.[8]

वत्सा वत्सतरा दम्या वहिनो वृषा उक्षाणश्च पुङ्गवाः। युगवाहनशकटवहा वृषभाः सूनामहिषाः पृष्ठस्कन्धवाहिनश्च महिषाः। वत्सिका वत्सतरी प्रष्ठौही गर्भिणी धेनुश्चाप्रजाता वन्ध्याश्च गावो महिषश्च। मासद्विमासजातास्तासामुपजा वत्सा वत्सिकाश्च।

(D) Mining industries

(a) Gems and their characteristic features, distribution and method of mining of gems, are explained in *Arthaśāstra* 2.11 on 'Examination of the precious articles to be received into the treasury'. Kauṭilya lists the precious gems to be ruby, beryl, sapphire and sun-stone and describes their physical charactersties as:[9]

सौगन्धिकः पद्मरागोऽनवद्यरागः पारिजातपुष्पको बालसूर्यकः। वैडूर्य उत्पलवर्णः शिरीषपुष्पकोदकवर्णो वंशरागः शुकपत्रवर्णः पुष्यरागो गोमूत्रको गोमेदकः। इन्द्रनीलो नी-लावलीयः कलायपुष्पको महानीलो जाम्बवाभो जीमूतप्रभो नन्दकः स्रवन्मध्यः। शुद्धस्फटि-को मूलाटवर्णः शीतवृष्टिः सूर्यकान्तश्च इति मणयः॥

(b) *Arthaśāstra*. 2.12 on 'Starting of mines and factories' enumerates various types of ores, their occurrence, art of smelting and the science of metallurgy. It also tells us that ore may be found on the plains as well as on mountains – occurrence of ores of gold, copper, silver, iron, lead, tin and others are quite scientifically detailed. Minerals found in impure, mixed or compound state and the process of refining them are also referred to. The text explains the method of softening the metal ores thus: in a mixture of honey and licorice, goat's milk with sesamum oil, milked with ghee, jiggery and fermenting stuff together with Kandalī. A piece of metal that might have been broken a hundred-thousand-fold will also become soft if it is infused in the said compound even if only three times.[10]

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मधुमधुकमजापयः सतैलं घृतगुडकिण्वयुतं सकन्दलीकम्।
यदपि शतसहस्रधा विभिन्नं भवति मृदु त्रिभिरेव तन्निषेकैः

There is also a brief note on the manufacturing of various commodities from the metals and minerals like minted silver coins, and collection of salt after crystallization of minerals.

(E) Trade

In 2.16 of Kauṭilya's Arthaśāstra is a detailed account on internal trade, foreign imports and exports, transport of merchandise and features of commercial towns.

Kauṭilya in 7.11, talking of trade routes declares, 'the water-route is restricted for trade movements, because it is not usable at all times and a source of great dangers beyond remedies. Therefore, in contrary to the water-route, the land- route is reliable'.[11]

संरूद्धगतिरसार्वकालिकः प्रकृष्टभययोनिर्निष्पतीकारश्चवारिपथः विपरीतः स्थलपथः।

Among the land-routes, Kauṭilya is of the view that the northern trade routes are beneficial for commodities such as blankets, skins and horses. The other articles of merchandise such as conch shells, diamonds, rubies, pearls and gold are found in plenty on the southern routes.[12]

कम्बलाजिनाश्वपण्यवर्जाः शंखवज्रमणिमुक्तासुवर्णपण्याश्च प्रभूततरा दक्षिणपथे।

Further, he adds that a cart-track is better if affords facilities for preparations on a large scale are required. Moreover, Kauṭilya says that routes traversed by asses or camels, irrespective of countries and seasons are always in good maintenance.[13]

तत्रापि चक्रपादपथयोचक्रपथो विपुलारम्भत्वाच्छ्रेयान् देशकालसंभावनो वा खरोष्ट्रपथः।

Arthaśāstra 2.11 discusses the trade of woolen goods, blankets, silk goods, cotton fabrics and production of other raw and finished commodities.[14]

शुद्धं शुद्धरक्तं पक्षरक्तं चाविकं खचित्रं वानचित्रं खण्डसंघात्यं तन्तुविच्छिन्नं च। कम्बलः कौचपकः कुलमितिकासैमितिकातुरशास्तरणं वर्णकंतालिच्छकंवारवाणः परिस्तोमः समन्तभद्रकंचाविकम्।

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(F) Political geography

Kauṭilya provides some of the most positive principles regarding the economic geography and geopolitics. Scholars compare his standard of the orientation with that of Ratzal, Harfort, Makinder and other modern scholars of political geography.

This idea is clear from Kauṭilya's statements in the *Arthaśāstra* 7.11 on 'pact of unsettled land', territorial enhancement, expansion, its geopolitical implication, power of politics and international consequences are also briefly touched upon while dealing with the question 'what type of land can be colonized', and Kauṭilya says, 'a limited trade of land with water is far better than a vast plain, in as much as the former is conducive to the growth of crops and fruits throughout the year.[15]

तत्रापिस्थलमौदकं वेति महतः स्थलादल्पमौदकं श्रेयः सातल्यादवस्थितत्वाच्च फलानाम् ।

As between the benefit of mines and that of grains, the text says that, the benefits of mines enhances the treasury and that of grains enhances both the treasury and the store-house.[16]

खनिधान्यभोगयोः खनिभोगः कोशकरः, धान्यभोगः कोशकोष्ठागारकरः ।

Kauṭilya also holds the view that having material forests in many tracts of land, is beneficial to the nation.[17]

शक्यं द्रव्यवनमनेकमनेकस्यां भूमौ वापयितुम् .... ।

Kauṭilya is quite practical when he dictates that it would be beneficial to settle laborers in such tracts because of its capacity to yield all (kind of) benefits; settlements of farmers would result in plentifulness and definiteness of agriculture; settling cowherds in these places would help in related other undertakings; settlement of trades would bring benefits to stores of goods and loans.[18]

..... निवेशे सर्वभोगसहत्वादवरवर्णप्रायाश्रेयसी, बाहुल्याद्धुवत्वाच्च कृष्याः कर्षकवती, कृष्याश्चान्येषां चारम्भाणां प्रयोजकत्वाद् गोरक्षकवती, पण्यानिचयर्णानुग्रहाद् आढ्यवणिग्वती ।

Form the few specimens of views related to trade and commerce stated above it is clear that Kauṭilya has very capably and logically examined the pros. and cons of colonization, which was much in vogue in ancient India.

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Another interesting topic related to political geography is the method of taking census. This has also been highlighted by Kauṭilya in 2.35 and it almost matches the current day method. As part of this, the administrator of a countryside must record information regarding the number of villagers; the tax exempts; the revenue earned from grains, cattle, cash, forest produce, labour and produce in place of tax.

Moreover, he must keep record of houses by an enumeration of tax-payers and non-tax-payers. And among them, he must record the number of farmers cowherds, traders, artists, labourers and slaves. Also, the two-footed and four-footed creatures and the amount of money labour, duty and fines that arise from them.[19]

एतावन्तः कर्षकगोरक्षकवैदेहककारूकर्मकरदासाश्च एतावच्च द्विपदचतुष्पदम् इदं चैषुहिरण्यविष्टि शुल्कदण्डं समुत्तिष्ठतीति ।

Conclusion

Thus, we can see that Kauṭilya had profound knowledge of the above branches of economic and commercial geography. Not only this, but their dialectics and methodology of the treatment of the above-mentioned subjects also are much in conformity with the established modern principles and methodology. Moreover, he has proved wrong the view that ancient Indians had no sense of such concepts of geography and that they were totally ignorant of the methodology of these two branches of knowledge.

Notes

1. Arthashastra – 1.4.1
2. Arthashastra. Books, 2, and 7 are mostly quoted.
3. A.S. 2.24.19
4. ibid. 2.24.18
5. ibid.. 2.17.4
6. ibid. 2.17.5
7. ibid. 2.17.12
8. ibid. 2.29.8
9. ibid. 2.11.30.2
10. ibid. 2.12.10
11. ibid.. 7.12., 19-20
12. ibid.. 7.12, 23-4
13. ibid.. 7.12, 27
14. ibid.. 7.11, 97-8
15. ibid.. 7.11 .3
16. ibid.. 7.11 .10
17. ibid.. 7.11 .14-6
18. ibid.. 7.11 .21
19. ibid.. 2.35.4

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Concept of Prāṇa in the Philosophy of Gauḍapāda

- Pawan Kumar Upadhyay

Abstract

In the philosophical analysis, the word prāṇa has two connotations: cosmogonic and psychological. In Vedic literature, the term prāṇa has been used in both of these senses. In the *Śatapatha Brāhmaṇa*, the words Brahman, prajāpati, puruṣa and prāṇa have been used synonymously as ultimate thing in the universe. In the early Upaniṣads such as Chandogya, Bṛhadāraṇyaka etc. the term has been used in the sense of atman, without which it is impossible for a person to survive. On the other hand, Gauḍapāda, in his *Māṇḍukyakārikā* which is a very insightful commentary on *Māṇḍukyoupaniṣad*, uses the word prāṇa in a slightly different sense. The word has been used twice in *Māṇḍukyakārikā*—once while describing the nature of the universe and on the other occasion, while defining *Ātman*. In the first case, it is said to manifest insentient being, while Puruṣa manifests sentient being; *sarvam janayati prāṇaścatoňśūn puruṣaḥ pṛthak*, *Māṇḍukyakārikā* -1.6. Here, prāṇa is that aspect of *Brahman*, which brings forth the entire universe. In the second case, it carries the meaning of lower consciousness or first three states i.e. waking, dreaming and deep sleep or *jīva*; *prāṇādibhiranantaiśca bhavairaitairvikalpitaḥ*, *Māṇḍukyakārikā*-2.19. Ātman is imagined as prāṇa and other endless objects. This paper aims at analysing the concept of prāṇa in Vedic literature and how Gauḍapāda redefines the word prāṇa and situates it in the *Advaita* philosophical frame-work.

Key words

Prāṇa, Brahman, Ātman, upaniṣad, first principle, sense organs, cosmogony, psychology etc.

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Prelude

In all the civilizations of the world, a tendency to apprehend the first principle of the universe can be observed. In the beginning, attempts were made to understand the creation of the universe from the perspectives of the natural elements such as water, fire etc. In Greek civilization for example, Thales, Aneximenes and Heraclitus regarded water, air and fire respectively as the first principle. They were the Ionian naturalist philosophers. Likewise, in the Indian civilisation also, there is much discussion on fire, air, water, earth being the supreme reality. In *Bṛhadāraṇyaka Upaniṣad* 3. 7. 1-2, Yājñyavalkya defines air (Vāyu) as the essential in this as well as in the next life. Yājñyavalkya says 'through Vāyu, this and next life and all being are held together.'[1] All of these pre-historic philosophers thought about what is the essential thing for life. That essential stuff must be supreme reality behind all fleeting objects of the world.

The concept of prāṇa is very elusive despite all the combined efforts of Vaidic and Upaniṣadic seers to explain it. Sometimes it has been called as the ultimate reality and on other places the essence of the body-limbs (*aňgirasa*). It is a unique feature of Indian thinking that the psychological principle (*Ātman*) cannot be separated from the cosmogonic principle (Brahman). However, an identity is traced down between the two (*Ātman* and *Brahman*) in the historical analysis of the word prāṇa.

Vedic seers ponder over the ultimate reality of this universe and concerned with the idea of creator of the universe. In Vaidic literature except Upaniṣads, this idea of creator or agent of this universe is more emphatically mulled over. The cosmogonic notion of universe in the Vedas asserts that the ultimate reality of this universe is that which is called variably Prajāpati, Brahman, Hiraṇyagarbha and Puruṣa. First time in the Āraṇyakas, it has been used in two different senses i.e. cosmogonic and psychological. Many a times, it is said to be or compared with the ultimate reality. In the Āranyaka texts, the notion of prāṇa occupies the main position and this notion is emphatically cosmogonic. In the Upanisadic period, the idea of cosmogony slowly merges into the psychological idea of Ātman. The concept of prāṇa plays a key role in this ideational shift. It takes over the pre-Upaniṣadic concept of prāṇa.

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Although, the theory of Ātman prevailed in the Upaniṣads but sometimes, the psychological idea of prāṇa is given importance over the theory of Ātman. It is an entity without which body cannot survive. The idea of creator of this universe shifts in the idea of Brahman. The concepts of Prajāpati, Hiraṇyagarbha and Puruṣa find less or no importance in the Upanishads. Brahman is the only entity which prevails. It needs to be highlighted that the concept of Brahman in the Upanisads is not the same as the Advaitin later developed and explained. Although, the Upanisadic seers argue that there is no difference between Ātman and Brahman. There is an equality or oneness between the two. But the idea is not explained as systematically as it has been described in Advaita philosophy. Second, it is not in one meaning, which Advaita later attach to it. The concept of prāṇa still holds the ground and does not get any definite meaning in Upaniṣadic literature like any other concept. The paper also attempts to figure out the reasons about it.

Concept of Prāṇa in Upaniṣads

Prāṇa plays a pivotal role in Upaniṣadic philosophy. In Upaniṣadic literature, the prāṇa carries several meanings— a vital force, life principle, innermost being, individual soul, supreme reality etc. prāṇa as 'life principle' is reiterated in Upaniṣads. It is the core or essence of life. The argument Upaniṣads adopt is that prāṇa is the only thing on which the survival of the physical body depends. All the other sense-organs and even mind are helpful in the functioning of the body. Body can survive without these. But prāṇa is the essence of life without which body cannot survive. This is the main argument of Upaniṣads to accept prāṇa as 'life principle'. Upaniṣads use stories, fables, symbols and metaphors to put forth this idea. There are various stories in Upaniṣads, which describe prāṇa as 'life principle'.

In *Bṛhadāraṇyaka Upaniṣad* 6.1.7-13, there is a story on the organs of knowledge, which fight for their supremacy among themselves. To get clarity, all of them went to Brahman and asked: 'which one of us is the Vaśiṣṭha? He said 'that one of you will be the Vaśiṣṭha, on whose departure the body is considered to be dead. First of all the

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organs of speech went out. After staying a whole year out it came back and said how did you manage to live without me? They said 'we lived just as dumb people do, without speaking through the organs of speech, but living through the vital force, seeing through the eye, hearing through the ear, knowing through the mind and having children through the organ of generation.' So the organ of speech entered. Second, the eye went out and after staying out for the whole year came back and asked the same question 'how did you manage to live without me? They replied in the same way as before that they lived without the eye as blind but with all the other senses and vital force. Eye entered back. Third, the ear went out and after staying for the whole year out came back and asked the same question 'how did you manage to live without me? And other organs said without the ear as deaf but with all the other organs and the vital force. So the ear also entered. Then the mind and organ of generation also left. After staying a whole year out they came back and other managed to live without them as idiots and eunuchs do. So the mind and organ of generation entered. But when the vital force was about to depart, it uprooted those organs just as a great, fine horse from hind pulls out the pegs to which his feet are tied. They said 'please do not go out, sir, we cannot live without you (*na vai śakśyāmastvadṛte jīvitumiti*)."[2]

In *Chāndogya Upaniṣad* 5.1.6-12 the same story repeats, where all the organs i.e. speech, eye, ear and mind disputed among themselves. The same storyline follows as in the *Bṛhadāraṇyaka Upaniṣad*. All the organs go out one by one but that does not affect the body. Body survives without them affecting only part of the body. But when vital force prāṇa was about to go out, all the other organs said "o venerable sir, please be the ruler. You are the greatest among us. Please do not depart." *(Bhagavanedhi tvam naḥ sreṣṭhoasi motkramīriti*).[3]

Prāṇa is said to be the superior among other sense-organs and other bodily limbs. In this superiority concept, it is described in two ways. First, prāṇa is a sense-organ though the supreme among other organs. Second, it is equally significant that the prāṇa is that concept without which it is impossible for body to survive. Failing of other organs does not affect the essence of this life but loosing prāṇa results into death. Therefore it is a survival core for sentient beings.

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Praśnopaniṣad 2.4, exalting prāṇa and showing the superiority of it says 'just as in the world, all the bees take to flight in accordance as the king of the bees takes to his wings, and they settle down as he does so, similarly, did speech, mind, eye, ear, etc. behave; delighted, they (began to) praise prāṇa.'[4] It is said that all other sense organs function when prāṇa functions. It functions like bee-king. The other sense-organs depend on prāṇa for their functioning.

As per *Bṛhadāraṇyaka upaniṣad* 1.3.8 and 19, prāṇa is said to be the essence of the sense-organs and body-limbs. As passage runs 'The vital force is called ayāsya āṅgirasa, for it is the essence of the members (of the body) (soayāsya āṅgirasaḥ, aṅgānām hi rasaḥ).'[5] In the *Chāndogya Upaniṣad* (1.2.10), prāṇa is again said to be the essence of the limbs. (*aitamu aivāṅgirasam manyante aṅgānām yadrasaḥ).*[6]

Prāṇa is not only stated as superior to sense-organs and bodily limbs but also as supreme reality. Everything in this world and beyond is said to be under the control of prāṇa, according to *Praśnopaniṣad* 2.13 which reads 'all this (in this world), as also all that in heaven is under the control of prāṇa.'[7]

In *Chāndogya Upaniṣad* (7.15.1), an analogy of spokes and wheel is used to describe the vital importance and central position of prāṇa as passage runs 'as spokes are inserted in a hub, similarly are all things inserted in this vital force. The vital force moves with the help of the vital force. The vital force imparts vital force to vital force.'[8] The same analogy is again given in *Praśnopaniṣad* regarding prāṇa, vital force as central to everything. It is described here as equivalent to Ātman, a conscious agent. Ātman is responsible for the life and death of the body, in the same way *prāṇa* is responsible. This is the meaning when Upaniṣads say all are dependent on vital force. It is clear with the reading of *Śānkarbhāṣya* on *Chāndogya* passage 7.15.1 quoted above. Śankarācārya quotes *Kenopaniṣad* 6.3, which asks a question that 'on whose departure (from the body) shall I depart and on whose continuance (in the body) shall I continue? - thinking thus, he created the vital force (prāṇa).'[9]

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Upaniṣadic seers seem to be of the view that the entity, which is responsible for life and death, must be a form of universal conscious entity. They do not see a difference between particular conscious entity and universal conscious entity. That is why they describe prāṇa as a core from which everything else comes forth and it is a central point on which everything else depends. As *Chāndogya Upaniṣad* 4.3.3, asserts 'when he (a person) sleeps, his speech surely repairs into the vital force, the eyes into the vital force, the ears into the vital force, the mind into the vital force. For, it is the vital force which surely swallows up all these.'[10]

Again to show that all the cognitive perception and emotions take place in the prāṇa, *Chāndogya Upaniṣad* 6.8.2 states 'as a bird bound to a string, flying in all directions and failing to get an abode anywhere else, repairs to the place of bondage alone, in this very way indeed, O good-looking one, that mind, flying in all directions and failing to get an abode anywhere else, resorts to the vital force itself, for, O good-looking one, the mind is bound to the vital force.'[11]

Paul M. Deussen, a prolific writer on Vedic and Upaniṣadic philosophy thinks of prāṇa as an inadequate definition of Brahman. He seems to be a close follower of Śankarācārya's advaita in his interpretations and writings on Upaniṣadic philosophy. Brahman is compared with life principle since there seems to be nothing for survival other than prāṇa. This life principle slowly shifts or becomes the Ātman, the essence of this life. This interpretation is not an inadequate one if one reads the Upaniṣads free from Advaitic interpretations. In later Advaita, prāṇa is reduced to one meaning as vital force and Ātman becomes an entity, which survives the death of the body. It is equated with supreme reality i.e. Brahman. Therefore, Advaita maintains that there is no difference between Ātman and Brahman.

Now the question is why Upaniṣads describe prāṇa in various meanings? Two main reasons can be cited as to why word prāṇa has various connotations. First, the philosophy of Upaniṣads is a collection of philosophies of different seers of the time. They interpreted the concept of prāṇa in their own ways. Second, the philosophy of Upaniṣads is a transitional phase between Ṛgvedic speculations and systemic philosophy later developed into various schools of thought.

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Concept of prāṇa in the Gauḍapādakārikā

Gauḍapāda is the first known Advaita philosopher, teacher's teacher (Paramaguru) of Śankarācārya and famously wrote a commentary on *Māṇḍukyopaniṣad*, popularly known as *Maṇḍukyakārikā* or *Gauḍapādakārikā* or *Āgamaśāstra*. Gauḍapāda is a philosopher, who propounds Advaita Vedānta philosophy for the first time. He has many original theories to his credit i.e. Asparśyayoga, Amanibhāva, Ajātivāda to define consciousness in strict Advaita framework and systematise the concept found haphazardly in Upaniṣads. He defines the concept of ultimate reality i.e. Brahman with reason and experience along with scriptural authority. Thus, he gives the Upaniṣadic concept of Ātman and Brahman a definite shape with powerful arguments and analogies. Although he defines Advaita philosophy with great clarity but close reading of the text will unravel that the concept of prāṇa still seems to be laden with different connotation. Gauḍapāda in his Māṇḍukyakārikā uses this word in two different places, where it has two different meaning. First, he uses this term while describing the creation theory. The line goes:

'*sarvam janayati prāṇaścatonśūn puruṣaḥ pṛthak. Kārikā*-1.6'

There can be three different interpretations of this line. First, the word prāṇa is an adjective of the word Puruṣa, which is possible by Appositional Compound (karmadhāraya samāsa). Vidhushekhara Bhattacharya[12] interprets the word prāṇa as Brahman quoting BS 1.1.23 in the footnote, where prāṇa is said to be the creator of the universe. Bhattacharya asserts that prāṇa is here Brahman. It has the capacity to create everything. Second, Swami Nikhilananda interprets these two words i.e. prāṇa and puruṣa separately although he says that these two are actually two aspects of one supreme reality i.e. *Brahman*. Swami Nikhilānanda translates the line as prāṇa creates all and puruṣa creates the rays of consciousness separately. Swami Nikhilananda commenting on the *bhāṣya* asserts 'the general principal of causality is that the like produces the like. But, in reality, prāṇa is identical with puruṣa. Brahman is looked upon as the manifestor of the universe; when he manifests the insentient objects, he is said to be prāṇa, and when he manifests the sentient beings, he is called puruṣa.'[13]

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Third, one more interpretation can be made according to *Praśnopaniṣad* 6.4 that puruṣa first created prāṇa and then prāṇa created the whole world. On the question of the essence of life he answered he puruṣa created prāṇa (*sa prāṇamasṛjata*) and from prāṇa, everything in this world comes forth including sense-organs and mind. Therefore, prāṇa is the creator of sentient and insentient beings. Although this is the doctrine of creation by prāṇa and puruṣa in *Praśnopaniṣad* but this does not apply here, since stanza does not say that puruṣa created prāṇa in any way. Puruṣa and prāṇa created the universe as per both the texts but differently.

On the other hand, the prāṇa is said to be representative of individual consciousness. The karika runs:

'prāṇādibhiranantaiśca bhavairaitaivikalpitaḥ. Kārikā-2.19'

In this Kārikā, Gauḍapāda attempts to define prāṇa as an individual consciousness. The Ātman is imagined as prāṇa and other endless objects. Prāṇa is the life force, without which the body cannot survive, but still in his philosophy, it is of phenomenal existence. And first three states are also said to be of this kind of existence. In the preceding *Kārikā*-16, Gauḍapāda says 'first of all, is imagined the *jīva* (the embodied being) and then are imagined the various entities (*jīvaḥ kalpayate pūrvam tataḥ bhāvān pṛthak vidhān*).'[14] When Gauḍapāda says first imagined *jīva* then other entities and again says Ātman is imagined as prāṇa and various other entities, it makes sense to interpret that this prāṇa is nothing but individual consciousness. *Praśnopaniṣad* 3.3 states similar to this that from the self is born this prāṇa (*Ātmana aiṣa Prāṇo jāyate*).

In the second line, Gauḍapāda provides reason for such imagination that this is due to ignorance (*māyā*) of the luminous (Ātman itself) by which it is (as it were) deluded (*māyaiṣā tasya devasya yayā sammohitaḥ svayam*). The ultimate reality in the philosophy of Gauḍapāda is only one, which is Ātman. Other objects are only created by it as a magician creates his own false world. Likewise the first three states are only created through ignorance (*māyā*). So, these three states and other endless objects are of phenomenal existence. Here, the term prāṇa can be interpreted as three states of consciousness.

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It is a common Advaitic interpretation that Ātman is deluded to have various perceptions in this world due to ignorance. In third chapter, he gives a detailed account of the nature of this dilution i.e. vibration of consciousness (cittaspandana), vibrations of mind (manaspandana), perceptions of mind (manodṛśya). All these words suggest that there is some kind of duality in consciousness when it perceives objects of the world. This is due to ignorance, which is stated in various *Kārikās* i.e. 3.10, 3.19, 3.24, 3.27 and 3.28. When this ignorance ceases to exist, Gauḍapāda describes this state as non-mind-ness (amanībhāva) and free from all touch implying relations with objects (asparśyayoga). This is the state in which soul shines in itself. This is the ultimate reality in Advaita to be achieved.

Notes

1. *Bṛhadāraṇyaka Upaniṣad with the commentary of Śaṅkarācārya*, translated by Swami Madhavananda, Advaita Ashrama, Kolkata, Fifteenth Reprint, 2015, pp. 347-348.
2. Ibid. p-608.
3. *Chāndogya Upaniṣad with the commentary of Śaṅkarācārya*, translated by Swami Gambhirananda, Advaita Ashrama, Kolkata, Seventh Reprint, 2015, p-319.
4. *Praśnopaniṣad with the commentary of Śaṅkarācārya*, translated by Swami Gambhirananda, Advaita Ashrama, Kolkata, Sixth Reprint, 2014, p-23.
5. BṛhU, op.cit.p-43.
6. ChāU, op.cit.p-28.
7. PrU, op.cit.p-30.
8. ChāU, op.cit.p-545.
9. Ibid. 547.
10. Ibid. pp257-258.
11. Ibid. p-458.
12. Vidhushakhara Bhattacharya, *The Āgamaśāstra of Gauḍapāda*, Motilala Banarasilal, Delhi, 1989, p-2-3.
13. *Māṇḍukya Upaniṣad with Gauḍapādakārikā* and Śaṅkara's commentary translated and annotated by Swami Nikhilananda, Sri Ramakrishna Ashrama, Mysore, Fourth Reprint, 1955, p-39.
14. Ibid.p-106.

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आनन्दवर्धन का प्रबन्धध्वनि और कुन्तक की प्रबन्धवक्रता एक तुलनात्मक विचार

- रेणुका बोकारे

आनंदवर्धन ने ध्वन्यालोक नामक साहित्यशास्त्रीय ग्रन्थ के द्वारा ध्वनि की काव्यात्मा रुप में प्रतिष्ठापना कर काव्य की छोटी ईकाई वर्ण से लेकर प्रबन्धकाव्य तक ध्वनि प्रकाशित हो सकता है, ये सोदाहरण प्रतिपादित किया। आनन्दवर्धन के बाद आये कुन्तक ने अपने ग्रन्थ वक्रोक्ति-जीवित में 'वक्रोक्ति काव्य का जीवित है' यह सिद्धान्त प्रस्थापित कर काव्य का सबसे छोटा अंश जो वर्ण उससे लेकर प्रबन्धकाव्य तक वक्रोक्ति का अस्तित्व सोदाहरण विशद किया।

प्रबन्ध का अर्थ है महाकाव्य, नाटक, प्रभृति रचनाबन्ध। महाकवि अथवा नाटककार महाकाव्य या नाटक की रचना करते हैं, लेकिन ये रचनाएँ कभी पूर्णतः काल्पनिक होती है या कभी रामायण, महाभारत इत्यादि प्राचीन काव्यों पर आधारित होती हैं। रामायण महाभारतादि उपजीव्य काव्य पर आधारित महाकाव्य या नाटक की रचना करते समय कवि विषय, प्रसंग, पात्र, रस इत्यादि में कुछ फेरफार या परिवर्तन या स्वप्रतिभा से नूतन प्रसंगनिर्मिती करते हैं। ये परिवर्तन या फेरफार या काल्पनिक प्रसंग की निर्मिती कभी कभी पात्रों का उदात्तीकरण या प्रसंगो को रसानुकुलता और घटनाओं को कार्यकारण की सुसंगता प्रदान करने हेतु की जाती है।

प्रबन्धकाव्य में इस परिवर्तन की आवश्यकता क्या है?, इस परिवर्तन के निकष और उद्देश क्या है? इन सब बातों का आनन्दवर्धन और कुन्तक ने बडी सूक्ष्मता, प्रगल्भता, विद्वत्ता और सुविशदता के साथ स्वग्रंथों में विवेचन किया है।

प्रस्तुत शोधनिबंध में आनंदवर्धन के प्रबन्धध्वनि और कुन्तक के प्रबन्धवक्रता और प्रकरणवक्रता का तुलनात्मक विचार प्रस्तुत किया है।

प्रबन्धध्वनि -

प्रवन्ध में विविध रूपों से प्रकाशित होने वाले रसादिध्वनि को अभिव्यक्त करने के इच्छुक कवियों के लिए आनन्दवर्धन ने नियामक तत्त्व इस प्रकार विशद किये है।[1]

1. विभाव, स्थायिभाव, अनुभाव, संचारी भाव के औचित्य से सुंदर वृत्त ऐतिहासिक अथवा काल्पनिक कथा-शरीर का निर्माण।

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2. इतिवृत्त में आयी हुई रस के प्रतिकूल स्थिति का त्याग कर मध्यावस्था में कल्पनानिर्मिती से अभीष्ट रस से उचित कथा का उन्नयन।
3. संधी और संध्यंगोंका योजन रस की अभिव्यक्ति की अपेक्षा से होना चाहिए न कि केवल शास्त्र की मर्यादा को सम्पन्न करने की इच्छा से।
4. यथा अवसर रस का उद्दिपन और प्रशमन तथा बीच में आरब्ध होकर विश्रांत होते हुए अंगी (प्रधान) रस का अनुसन्धान।
5. शक्ति सामर्थ्य होने पर भी अलंकारों की औचित्यपूर्ण योजना।

इस प्रकार आनन्दवर्धन ने प्रबन्धंविधान के निकष बतायें हैं।

आनन्दवर्धन के प्रबन्धध्वनि का तुलनात्मक विचार करने के लिये कुन्तक की प्रबंधवक्रता के साथ प्रकरणवक्रता का भी अध्ययन करता जरुरी है। बल्कि ये कहना उचित होगा, प्रकरणवक्रता और प्रबन्धवक्रता का सम्मीलित अध्ययन ही प्रबन्धध्वनि के साथ उनका तुलनात्मक विचार करने में मदद कर सकता है और विषय को न्याय भी दे सकता है।

प्रकरणवक्रता -

प्रबन्ध का एक भाग "प्रकरण' कहलाता है।[2] प्रबन्ध अर्थात् संपूर्ण कथावस्तु का रचनाविशेष। उसका एक अंग अथवा उसमें का एक प्रसंग "प्रकरण' कहा जाता है। इस प्रकरण पर अवलंबित अथवा इस प्रकरण में उद्भावित सौंदर्य प्रकटित करनेवाला कविकौशल ही "प्रकरणवक्रता' है। प्रकरण वक्रता के 9 भेद हैं।[3]

1. भावपूर्ण स्थिती की निर्मिती।
2. काल्पनिक प्रसंग की निर्मिती।
3. विद्यमान कथानक में परिवर्तन।
4. प्रधान कथावस्तु से संबंधित अन्य घटनाओं की उपकार्य-उपकारक भाव से संबंधित सुसंगत रचना।
5. विशिष्ट प्रकरण का विपुल वर्णन।
6. महाकाव्यादि प्रबंध में जलक्रीडा इत्यादि प्रसंग का विशेष विस्तार से वर्णन
7. प्रधान उद्देश्य की सिद्धी के लिये रमणीय अप्रधान प्रसंग की निर्मिती।
8. गर्भांक नाटक में अन्य नाट्यप्रसंग की निर्मिती/समावेश।
9. प्रकरण को पौर्वापर्य क्रम से जोडना।

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प्रबन्धवक्रता -

रचनाबन्ध को सर्वविध सौंदर्यनिर्मिती में उपयोजित कविकौशल ही 'प्रबन्धवक्रता' है। कुन्तक ने प्रबन्धवक्रता के 6 भेद किया है।[4]

1. इतिहास में अर्थात् नाटक आदि की मूलकथा जिस ऐतिहासिक आधार पर ली गई है उस में अन्य प्रकार से दिखलाये हुए रस की सम्पत्ति की उपेक्षा करके जहाँ किसी अन्य सुंदर रस से कथा की समाप्ति 'प्रबन्धरसपरिवर्तन-वक्रता' कहलाती है।

2. सारे संसार में अद्भुत चमत्कारजनक नायक के चरित्र के उत्कर्ष का पोषण करनेवाले इतिहास के एक देश से ही उत्तरवर्ती कथा के विरसभाग को छोडने के लिए काव्य या नाटक आदि प्रबन्ध की समाप्ति, ये 'समापनप्रबन्ध-वक्रता' है।

3. प्रधान अर्थात् मुख्य वर्णनीय वस्तु के संबंध को तिरोहित कर देनेवाले किसी अन्य कार्य के व्यवधान से विच्छिन्न हो जाने से विरस हुई कथा में कार्यान्तर से विच्छेद स्थल पर ही उस प्रधान कार्य के मानों सिद्धि हो जाने से अबाध रस से उज्ज्वल उत्पन्न प्रबन्धवक्रता 'कथाविच्छेद-वक्रता' कहलाती है।

4. एक ही फल की प्राप्ति के लिए उद्यत हुए नायक को उस विशेष फल के साथ अन्य और भी अनन्त फलों की प्राप्ति होना ये 'आनुषंगिक प्रबन्धवक्रता' है।

5. प्रधान कथाबाग या संविधान के सूचक शीर्षक प्रबन्ध को देना ये 'नामकरण वक्रता' कही जाती है।

6. एक ही मूल कथापर आधारित अनेक महाकाव्य नाटकादि की निर्मिती से युक्त 'प्रबन्धवैचित्र्य वक्रता' कही जाती है।

प्रबन्धध्वनि और प्रकरणवक्रता, प्रबन्धवक्रता का तुलनात्मक विचार -

आनंदवर्धनकृत प्रबन्धध्वनि के पाच निकषों का कुन्तक के प्रकरणवक्रता और प्रबन्धवक्रता के भेदों के साथ तुलनात्मक विवरण इस प्रकार से -

1. विभावादि स्थायि, अनुभाव और संचारी भाव के औचित्य से सुंदर, ऐतिहासिक अथवा कल्पित कथाशरीर का निर्माण -

प्रबन्धध्वनि के इस प्रथम निकष का साम्य कुन्तक के प्रकरणवक्रता के दुसरे प्रकार से मिलता है। इस प्रकरणवक्रता का नाम 'उत्पाद्यलवलावण्य' है।

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कुन्तक के मत से "इतिहास में वर्णित कथा के वैचित्र्य के मार्ग में अर्थात् इतिहास प्रसिद्ध कथा में भी वैचित्र्य या सौंदर्य के उत्पादन के लिये तनिक कल्पनाप्रसूत अंश के सौंदर्य से उत्पाद्य-लव-लावण्याद् कुछ और ही अपूर्व चमत्कार हो जाता है। उस तनिक के परिवर्तन से इतना सौंदर्य काव्य में आ जाता है जिससे वह प्रकरण चरम सीमा को पहूँचे हुए रस से परिपूर्ण होकर सारे काव्य या नाटक का प्राण सा प्रतीत होने लगता है।"[5]

कुन्तक के उत्पाद्यलवलावण्य इस शब्द की व्याख्या दो प्रकार से की है।

1. मूलकथा में अविद्यमान अर्थ जब कविकल्पना से जोड लिया जाता है। तो वह पहला प्रकार है।
2. कही मूलकथा में विद्यमान होने पर भी औचित्यरहित अर्थ का सहृदयों के हृदय के आह्लाद के लिए अन्य प्रकार से परिवर्तन कर दिया जाय। यह दूसरा प्रकार कहलाता है। कुन्तक के कहने का आशय यह है कि कवि के कल्पनाप्रसूत उस तनिक से कथा परिवर्तन से उत्पन्न सौंदर्य से कुछ और ही प्रकार की सुंदरता काव्य या नाटक आदि में आ जाती है। अर्थात् उस प्रकार कि कल्पित कथा के नाममात्र के परिवर्तन से मनोहर कुछ अपूर्व वक्रता उत्पन्न हो जाती है और सहृदयों को आकर्षित कर लेती है।

कुन्तक ने 'अभिज्ञानशाकुन्तल' नाटक के चौथे अंक में प्रयुक्त 'दुर्वास शाप'[6] की काल्पनिक घटना की ओर उदाहरण रूप मे निर्देश किया है। और आनन्दवर्धन ने भी इसी उदाहरण की ओर निर्देश करते हुए कवि ने स्वप्रतिभा से रसानुकूल प्रसंग कि निर्मिती करनी चाहिए, ऐसा मत प्रकट किया है।

दुर्वास का शाप यह कालिदास की अपनी कल्पना है। महाभारत की मूल कथा में उसका अस्तित्व नहीं है। इस शाप की कल्पना से कालिदास ने अपने नायक दुष्यंत को आगे के सारे दोषों से बचा लेता है, दुष्यंत और शकुन्तला के चरित्रों का उदात्तीकरण कर के कथानक में एक नई जान डाल देती है। आगे का सारा कथानक इस कल्पना के आलोक से आलोकित हुआ है। दुर्वास शाप की प्रतिभानिर्मित घटना ने न केवल दुष्यंत को शकुन्तला त्यागरूपी दोष से बचाया बल्की संपूर्ण नाटक को एक उँचाई प्राप्त करा दी है। यह आनन्दवर्धन का ऐतिहासिक कथा में रसानुकुल प्रसंग का निर्माण है और कुन्तक के शब्दों में "उत्पाद्यलवलावण्य' नामक प्रकरणवक्रता का पहला प्रकार है।

2. ऐतिहासिक क्रम से प्राप्त होने पर भी रस के प्रतिकूल स्थिति को छोडकर, बीच में अभीष्ट रस के अनुकूल नवीन कल्पना करके कथा का संस्करण -

इस आनंदवर्धन के निकष से साम्य दिखाता है "उत्पाद्यलवलावण्य" नामक प्रकरणवक्रता का दूसरा प्रकार।

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आनन्दवर्धन ने यह स्पष्ट रूप से कहा हैं कि, "संविधानक को इष्ट हो ऐसे प्रसंग की निर्मिती कवि को करनी चाहिए।"[7] आनन्दवर्धन ने इस मत का पुष्ट करने के लिये कालिदास ने रघुवंश के सातवें सर्ग का उदाहरण दिया है। रघुवंश के 6-7-8 सर्ग में कालिदास ने अज राजा के विवाहप्रसंग का वर्णन करते हुए विविध रसों का परिपोष किया है। यह प्रसंग मूलग्रंथ रामायण में नहीं है। फिर भी काव्य में सौंदर्यनिर्मिती करने के लिए कालिदास ने अजविवाह प्रसंग का विस्तार के साथ वर्णन करके विविध रसों का परिपोष किया है।

कुन्तक ने "मारीचवध" का उदाहरण दिया है।[8] मूल रामायण में स्वर्णमृग के पीछे जानेवाले राम का आक्रंदन सुनकर सीता, लक्ष्मण को डॉट-डपटकर भेजती है। इस प्रसंग में राम जैसे मुख्य पात्र अर्थात् नायक और सर्वातिशय युक्त चरित्रवाले व्यक्ति की रक्षा के लिए लक्ष्मण को भेजना अनुचित है। यह राम के चरित्र का अपकर्ष करता है। और लक्ष्मण जैसे अनुचर होने के बाद भी राम स्वयं स्वर्णमृग के पीछे जाना ये बात अनुचित लगती है। इस दोनों ही अनौचित्य को दूर करने के हेतु 'उदात्तराघव' इस नाटक में कविने मारीचमृग को मारने के लिए गये हुए लक्ष्मण के परित्राण के लिये कातर होकर सीता ने राम को प्रेरित किया है, इस प्रकार का वर्णन किया है। यह औचित्यपूर्ण परिवर्तन रामायण की मूल की अपेक्षा अधिक रसपरिपोष करके सौंदर्यनिर्मिती करता है। आनन्दवर्धन और कुन्तक इन्होंने दिये उदाहरण भले ही भिन्न हो लेकिन उनके आशय के समर्पक है इसमे कोई संदेह नहीं है।

3. केवल शास्त्रीय परिपालन की इच्छा से नहीं अपितु रसाभिव्यक्ती की दृष्टि से संधि और संध्यंगों की रचना -

इस प्रबन्धध्वनि के निकष से साम्य प्रकरणवक्रता का तीसरा और नवम भेद से है। कुन्तक का मत इस प्रकार से-

"प्रधान कार्य का अनुसंधान करनेवाले प्रबन्ध के एक देश अर्थात् प्रकरणों का (उपकार्य-उपकारक भाव) अंग प्रधानभाव परिस्फुरित होता हुआ काव्य में नये प्रकरणवक्रता को उत्पन्न कर देता है। मुख प्रतिमुख संधि आदि का यथोचित सन्निवेश से मनोहरपूर्व तथा उत्तर की संगति से अंगों का उचित रूपों से सन्निवेश करना चाहिए। अनुचित मार्ग के ग्रहणरूप ग्रह से ग्रस्त होने के कारण निंदित रूप में अंगो का सन्निवेश न हो तो वह विन्यासवक्रता के उल्लेख से नवीन सौंदर्य प्रकाशित करता है।"[9]

आनन्दवर्धन ने संधिसंध्यंगों की रसानुकूल योजना के उदाहरण के लिये "रत्नावली" नाटिका का उदाहरण दिया हैं।[10] श्रीहर्ष रचित रत्नावली नाटिका में भरत के नाट्यशास्त्र

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नियमानुसार पाँच संधि, पाँच अवस्था, पंचसंधियों के अंग, पाँच अर्थ प्रकृति इन सभी का रसाभिव्यक्ति हेतु आदर्श सन्निवेश हुआ है। इसलिये नाट्यतंत्र के दृष्टि से "रत्नावली" आदर्श नाटिका मानी जाती है।

कुन्तक के "पुष्पदूतिक" नामक प्रकरण का उदाहरण संधिसंध्यंगों के सन्निवेश में दिया है। इस तिसरे निकषानुसार संधिसंध्यंगों की रचना का उद्देश्य है कथा के विभिन्न अंगों में सामंजस्य। प्रधान कार्य को लक्ष्य मानकर कथा के समस्त प्रकरण परस्पर समंजित होने चाहिए। यह वस्तुविधान की मौलिक आवश्यकता है। आनन्दवर्धन का मत है कि यह संधिसंध्यंग विधान और इसका परिणामरूप समंजन केवल यांत्रिक प्रक्रिया नहीं होना चाहिए। इसके पीछे रस की प्रेरणा होनी चाहिए कि सहृदय के मन के साथ भी उसका पूर्ण सामंजस्य हो सके। वास्तव में यही अंतर्बाह्य समंजन प्रबन्ध का प्राणतत्त्व है। कुन्तक के प्रकरणवक्रता के तीसरे और नवम भेद के अन्तर्गत इस महत्त्वपूर्ण तथ्य का विवेचन किया हैं। उसके मतानुसार प्रकरणों में प्रधान कार्य के संबंध से परस्पर उपकार्य-उपकारक भाव तथा पूर्वापर अन्वितिक्रम रहना चाहिए। यह सामंजस्य का प्रकारान्तर से निर्देश है। सामंजस्य का अर्थ है किसी एक मूलाधार पर विभिन्न प्रकरण पूर्वापर क्रम तथा उपकार्य-उपकारक भाव से परस्पर समन्वित हो। इस समंजन के पीछे रस की प्रेरणा रहनी चाहिए। प्रबन्धवक्रता के विधान में रस की प्रतिष्ठा उन्होंने प्रबल शब्दों में की है। निरन्तररसोद्गारगर्भसंदर्भनिर्भराः।

गिरः कवीनां जीवन्ति न कथामात्रमाश्रिताः ।। (व.जी. 4/19)

अर्थात् निरंतर रस को प्रवाहित करनेवाले संदर्भों से परिपूर्ण कवियों की वाणी कथामात्र के आश्रय से जीवित नहीं रहती है।

4. यथा अवसर रसों के उद्दीपन तथा प्रशमन की योजना और विश्रांत होते हुए प्रधान का अनुसंधान -

प्रबन्ध का यह चौथा रसाभिव्यंजक हेतु है। आनन्दवर्धन के इस मत का कुन्तक के प्रबन्धवक्रता के पहले भेद और प्रकरणवक्रता के चतुर्थ और पंचम भेद से साम्य है।

प्रबन्धवक्रता का पहला भेद "प्रबन्धरसपरिवर्तनवक्रता" कहा जाता है। जिसके अंतर्गत कुन्तक ने कहा है- "इतिहास में अर्थात् नाटक आदि की मूलकथा जिस ऐतिहासिक आधार पर ली गयी है उसमें अन्य प्रकार से दिखलाये हुए रस की संपत्ति की उपेक्षा करके जहा किसी अन्य सुंदर रस से कथा की समाप्ति की जाती है।"[11]

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इस कथन को पुष्ट करने हेतु कुन्तक ने रामायण-महाभारतादि प्राचीन आर्षकाव्यों के उदाहरण दिये हैं। अपने मत के पुष्ट्यर्थ आनन्दवर्धन का मत कुन्तक ने उद्धृत किया है।[12] आनन्दवर्धन के मत में रामायण, महाभारत इन महाकाव्यों का प्रधान रस "शांत" है। उनमें वीर इत्यादि रस पाये जाते हैं। परन्तु प्रधान रस शान्त ही है। रामायण पर आधारित "उत्तररामचरितम्" इस नाटक का और महाभारत पर आधारित "वेणीसंहारम्" इस नाटक का मुख्य रस "शान्त" रस से भिन्न "करुण" और "वीर" है। और इसलिये ये "प्रबन्धरसपरिवर्तनवक्रता" का उदाहरण कहा जाता है। मूल प्रबन्ध पर आधारित अन्य महाकाव्य नाटकादि कृतियों का रस मूल प्रबन्ध के अंगी रस से, भिन्न अंगी रस का सन्निवेश करके, उनकी रचना की गयी है। इसलिये कुन्तक ने "प्रबन्धरसपरिवर्तनवक्रता"में उसका समावेश किया है।

कुन्तक के प्रकरणवक्रता का चतुर्थ और पंचम प्रकार निम्मलिखित प्रकार से - "प्रत्येक प्रकरण में कवि की प्रौढ प्रतिभा के प्रभाव से आयोजित एक ही अर्थ बार बार निबद्ध होता हुआ भी सर्वथा नवीन चमत्कार को उत्पन्न करता है। हर जगह बिलकुल नये रस और अलंकारों के सौंदर्य से मनोहर प्रतीत होता हुआ आश्चर्यजनक वक्रताशैली को उत्पन्न करता है। सर्गबंध आदि के कथावैचित्र्य का संपादक जो जलक्रीडा आदि अंग, काव्य के सौंदर्य के लिए वर्णन किये जाते है।"[13]

इसका आशय यह है कि, प्रकरणवक्रता के चतुर्थ और पंचम भेदों में सरस प्रसंगों की अतिरंजना और रोचक प्रसंगों के विस्तृत वर्णन का निर्देश है। सरस प्रसंगों की अतिरंजना में रस का उद्दिपन निहित है और ऋतुवर्णन, उत्सव, युद्ध आदि विभिन्न रोचक प्रसंग के विस्तृत वर्णनों का उद्देश्य भी एक रस के उद्दिपन और दुसरें के प्रशमन द्वारा रसवैचित्र्य की सृष्टि करना ही है।

कुन्तक ने 'रघुवंश' के नवम सर्ग में दशरथ की मृगया का वर्णन उद्धृत किया है। इस वर्णन में पुनरुक्ति प्रतीत नहीं होती बल्कि कालिदास के प्रतिभा का सुंदर आविष्कार दिख पडता है।

आनन्दवर्धन ने रत्नावली नाटिका के रस के उद्दिपन और प्रशमन के उदाहरण दिये हैं।[14]

ये है उदयन राजा? - सागरिका, रसोद्दीपन – प्रथम अंक

इस वाक्य से उदयन के प्रति सागरिका के मन में निहित रतिभाव का उद्दिपन सूचित किया है।

सागरिका वासवदत्तासे भागती है - रसप्रशमन – प्रथम अंक

वासवदत्ता को जब राजमहल की तरफ जाते हुए देखते ही सागरिका तत्परता से निकल जाती है। यहाँ उसके रतिभाव का प्रशमन हुआ है।

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सागरिका उदयन का चित्र निकालती है - रसोदीपन – द्वितीय अंक

द्वितीय अंक में वत्सराज उदयन को प्रमदोद्यान में सागरिका का चित्र मिलता है और उस चित्र का वर्णन वे अपने मित्र विदूषक के पास करता है। उससे सागरिका के रतिभाव का उद्दीपन हुआ है।

सुसंगता का प्रवेश – रसप्रशमन – द्वितीय अंक

इस उदाहरण में रत्नावली का रतिभाव का उदिपन और प्रशमन पुनः पुनः दिखायी देता है। रसों का यह वैचित्र्य रोचकता का मूल कारण है। आनन्दवर्धन के मत में रत्नावली में रसों का इस तरह से उद्दीपन प्रशमन सहृदयों के काव्यपठन समय आनन्दित करता है। यह बात अधोरेखांकित की गयी है।

5. प्रबन्धवक्रता का छटा भेद कुन्तक के शब्दों में इस प्रकार है -

"कथाभाग का वर्णन समान होने पर भी अपने अपने गुणोंसे काव्य नाटक आदि प्रबन्ध पृथक पृथक होते है। जैसे प्राणों के शरीर में समान होने पर भी उनके अपने गुणों से भेद होता हैं। इस प्रकार नये नये उपायों से सिद्ध होनेवाले नीतिमार्ग का उपदेश करने वाले महाकवियों के सभी प्रबन्धों में अपनी अपनी वक्रता अथवा सौंदर्य रहता है।"[15]

इसके उदाहरण में कुन्तक ने रामायण इस प्राचीन आर्षकाव्य पर आधारित बालरामायण, उदात्तराघव, रामाभ्युदय, कृत्यारावण, मायपुष्पक इत्यादि सब नाटक विलक्षण सौंदर्य को बोधित करते हैं। इन सभी नाटकों का उपजीव्य काव्य "रामायण" है। परन्तु समान "उपजीव" होने पर भी सभी कवियों की अपनी विविध कलाकृतियाँ परस्पर भिन्न होते हुये भी विलक्षण सौंदर्य से युक्त हैं। और यही कुन्तक के मत से प्रबन्ध वैचित्र्य है।

इसका अभिप्राय यह है कि एक ही कथा पर आश्रित काव्य अपने ध्वन्यर्थ के भेद से परस्पर भिन्न हो सकते है। कुन्तक के शब्दों में यही प्रबन्धवक्रता है और आनन्दवर्धन के शब्दों में प्रबन्धध्वनि।

6. आनन्दवर्धन ने "रसौचित्य" को प्रबन्धरचना का "प्राण" कहा है -

उनके मत से - "सत्कवि ने कभी भी रसाभिव्यक्ति के विषय में प्रमाद नहीं करना चाहिए। प्रबन्ध रसहीन होने से वह "कवि" संज्ञा प्राप्त नहीं कर सकेगा।"[16] अनौचित्य ही रसभंग का कारण है। "अनौचित्यादृते नान्यद्रसभंगस्य कारणम्।"[17] और इसलिए कविने सर्वथैव रसाधीन होकर

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ही काव्यरचना करनी चाहिए। "कविना काव्यमुपनिबध्नना सर्वात्मना रसपरतन्त्रेण भवितव्यम्।"[18] और इसी रसाभिव्यक्ती को सफल करने के लिए ही प्रबन्ध में कथानक पात्र, प्रसंग, विभावादि भाव, संधिसंध्यंग, अलंकार इत्यादि का औचित्यपूर्ण सन्निवेश करना चाहिए। आनन्दवर्धन ने रसध्वनि की काव्यात्मा रूप में जो प्रतिष्ठापना की है उससे सुसंगत ही काव्य का श्रेष्ठतम रूप प्रबन्धकाव्य में रसौचित्य के सन्निवेश की, उनकी भूमिका स्वाभाविक ही है।

कुन्तक भी रस को काव्य का परमतत्त्व मानते हैं। प्रबन्धवक्रता के विवेचनमें उन्होंने निर्भ्रान्त शब्दो में यह घोषित किया है कि वक्रोक्ति का सबसे प्रौढ और उत्कृष्ट रूप "प्रबन्धवक्रता" है।

प्रबन्धेषु कवीन्द्राणां कीर्तिकन्देषु किं पुनः। (व.जी. 4/21)

कुन्तक के मत से "प्रबन्ध" साधारण कवियों के नही वरन् कवीन्द्रों की कीर्ति का मूल कारण है। इसी प्रबन्ध के विषय में उनका दृढविश्वास है -

निरन्तररसोद्गारगर्भसंदर्भनिर्भराः।
गिरः कवीनां जीवन्ति न कथामात्रमाश्रिताः।। (व.जी. 4/11)

अर्थात् निरंतर रस को प्रवाहित करनेवाले संदर्भोंसे परिपूर्ण कवीयों की वाणी कथामात्र के आश्रय से जीवित नहीं रहती है।

अर्थात् कुन्तक के अनुसार भी काव्य का सर्वोत्कृष्ट रूप 'प्रबन्ध' है। और प्रबन्ध का प्राणतत्त्व 'रस' है। इस प्रकार ध्वनिकार के भाँति वक्रोक्तिकाव्य का प्राणतत्त्व "रस" ही सिद्ध होता है। और प्राणतत्त्वरूप रस का सन्निवेश प्रबंधकाव्य को चारुता और सहृदयाल्हादकत्व प्रदान करता है।

7. इतिहासमात्र कथन की अपेक्षा स्वप्रतिभा से रसानुकूल प्रसंग की निर्मिती -

प्रबन्धकाव्य अर्थात् महाकाव्य नाटकादि रचनाएँ जिस उपजीव्य काव्य पर अर्थात् रामायण महाभारतादि प्राचीन काव्यों पर आधारित है उसमें केवल उपजीव्य ग्रंथ के कथानक का विवेचन इतिहास मात्र होगा। और जो पहले ही बताया जा चुका है उसको फिरसे बताने से क्या लाभ? इसलिये कविने काव्यरचनासमय स्वप्रतिभा से रसानुकूल नये प्रसंग की निर्मिती करनी चाहिए। आनन्दवर्धन के शब्दों में कहा जाए तो - न हि कवेरितिवृत्तमात्रनिर्वहणेन किञ्चित्प्रयोजनम्, इतिहासादेव तत्सिद्धेः।[19]

कुन्तकने भी इन्हीं शब्दों में "कथामात्र" काव्यों की रचना करने वाले कवियों को नकारा है। गिरः कवीनां जीवन्ति न कथामात्रमाश्रिताः। (व.जी.4/11)

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8.आनंदसंपादन के साथ ही व्यवहारज्ञान-प्रबन्धकाव्य का उद्देश -

आनंदवर्धन ने कवि और सहृदय इनकों मार्गदर्शन करने हेतु प्रबन्ध में रसाभिव्यक्ति किस तरह हो यह स्पष्ट रूप से विशद किया है - "यत्र विनेयानां प्रतीतिखण्डना न जायते तादृग्वर्णनम् ।"[20] अर्थात् जिस वर्णन से पाठक से रसप्रतीति में विघ्न उपस्थित न हो इस तरह का वर्णन कविने करना चाहिए। कुन्तक ने सहृदय और राजा आदि के आनंद संपादन के लिए (विनेयानन्दनिष्पत्त्यै... । व.जी. 4/17) प्रबन्ध में वक्रता का सन्निवेश करना उचित माना है। परन्तु केवल आनंद संपादन ही काव्य का एकमात्र प्रयोजन नहीं है। उसके मत में कवि का प्रयोजन महापुरुष के चरित्र का वर्णन करना मात्र नहीं होता है। अपि तु राम के समान आचरण करना चाहिए, रावण के समान नहीं इस प्रकार का विधि और निषेधात्मक धर्म का उपदेश इस काव्य या नाटक का फलितार्थ होता है। "परमार्थस्तु विधिनिषेधात्मकधर्मोपदेशः पर्यवस्यते, रामवद् वर्तितव्यं न रावणवद् इति ।"[21]

उपसंहार

1. आनंदवर्धन के प्रबन्धध्वनि का तुलनात्मक अध्ययन करने के लिए कुन्तक के प्रबन्धवक्रता के साथ प्रकरणवक्रता का आधार लेना आवश्यक है। बल्कि इस तुलनात्मक अध्ययन को प्रकरणवक्रता और प्रबन्धवक्रता का सम्मिलित अध्ययन ही न्याय देने में समर्थ होगा।
2. आनन्दवर्धन के अनन्तर आये कुन्तक के सामने ध्वन्यालोक का सुस्पष्ट आरेखन था। प्रबन्धध्वनि और प्रकरणवक्रता, प्रबन्धवक्रता के भेदों का तुलनात्मक अध्ययन करने के बाद ये निष्कर्ष निकलता है कि कुन्तक ने आनन्दवर्धन के प्रबन्धध्वनि का आधार लेकर प्रकरणवक्रता और प्रबन्धवक्रता के भेदों का सोदाहरण विवेचन किया है। आनन्दवर्धनकृत प्रबन्धध्वनि के निकषों से प्रकरणवक्रता के प्रायः सभी भेदों का साम्य दिखाई पडता है। आनन्दवर्धन और कुन्तक ने दिये उदाहरणों में कुछ भेदों के उदाहरण का अपवाद छोडकर भिन्नता है। फिर भी प्रबन्ध विधान विवेचन का आशय एक ही है। प्रबन्धवक्रता का पहला भेद "प्रबन्धरसपरिवर्तनवक्रता" और आखरी भेद "प्रबन्धवैचित्र्यता" प्रबन्धध्वनि के निकषों से साम्य रखता है। लेकिन फिर भी प्रकरणवक्रता और प्रबन्धवक्रता का सभी भेद विवेचन कुन्तक के विद्वत्तापूर्ण और सूक्ष्म साहित्यदृष्टि की साक्ष देता है।
3. प्रबन्धध्वनि का पहला निकष कल्पनानिर्मित कथाशरीर का निर्माण ये प्रकरणवक्रता दूसरा प्रकार "उत्पाद्यलवलावण्य" नामक प्रकार के पहिले प्रकार से साम्य दिखाता है। आनन्दवर्धन और कुन्तक दोनों ने अभिज्ञानशाकुन्तल के दुर्वास शाप के प्रसंग का उदाहरण इस कथन के पुष्ट्यर्थ दिया है।

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4. रसप्रतिकूल प्रसंगों का त्याग करके रसानुकुल नयी कल्पना की निर्मिती ये प्रबन्धध्वनि का दूसरा प्रकार "उत्पाद्यलवलावण्य" नामक प्रकरणवक्रता के दुसरे प्रकार उपप्रकार से साम्य रखता है। कुन्तक और आनन्दवर्धन दोनों ने अनुक्रम से रघुवंश और उदात्तराघव इन कलाकृतियों के उदाहरण विशद किये हैं।

5. रसाभिव्यक्ति हेतु संधिसंध्यंगों की रचना इस प्रबन्धध्वनि प्रकार का साम्य प्रकरणवक्रता के तीसरे और नवम भेद से है। आनन्दवर्धन ने रसाभिव्यक्ति और नाट्यतंत्र की दृष्टिसे "रत्नावली" को आदर्श नाटिका के रूप में उदाहरण प्रस्तुत किया हैं तो कुन्तक ने "पुष्पदूतिक" नामक प्रकरण का उदाहरण दिया है।

6. रसों का यथा अवसर उद्दीपन और प्रशमन इस प्रबन्धध्वनि तत्त्व का साम्य प्रबन्धवक्रता का पहिला प्रकार "प्रबन्धरसपरिवर्तनवक्रता" नामक पहले प्रकार से और प्रकरणवक्रता के चतुर्थ और पंचम प्रकार से है। कुन्तक ने आनन्दवर्धन का उदाहरण उद्धृत कर रामायण और महाभारत इन प्राचीन काव्यों का अंगी रस "शान्त" होते हुए भी उनपर आधारित उत्तररामचरित और वेणीसंहार इन नाटकों का अंगी रस अनुक्रम से "करुण" और "वीर" रस बताया है।

7. प्रबन्धवक्रता का प्रबन्धवैचित्र्य नाम छटे प्रकार का साम्य ध्वन्यर्थ के भिन्न प्रकार से है।

8. रसौचित्य प्रबन्ध का प्राण है। इस मत पर आनन्दवर्धन और कुन्तक एकमतानुयायी हैं।

9. प्राचीन ग्रंथो में किये कथा का वर्णन इतिहासमात्र है। इसलिये कवि को स्वप्रतिभा निर्मित रसानुकूल प्रसंगो से युक्त काव्यनिर्मिती करनी चाहिए। इसपर दोनों का ऐक्यमत्य है।

10. आनन्दवर्धन और कुन्तक के मन्तव्य एक ही हैं। किन्तु दृष्टिकोण का भेद है। आनन्दवर्धन रस को प्रबन्ध का "साध्य" मानते हैं। कुन्तक रस को प्रबन्धवक्रता या प्रबन्धकौशल का "साधन" मानते है। आनन्दवर्धन ने प्रबन्धविधान को विवेचन व्यक्तिपरक – सहृदय की दृष्टि से किया है और कुन्तक ने कविकौशल की दृष्टि से।

11. आनन्दवर्धन और कुन्तक ने सहृदयों का आनंद संपादन ये प्रमुख प्रयोजन माना है लेकिन कुन्तक ने आनंदसंपादन के साथ ही "व्यवहारज्ञान" को भी महत्त्वपूर्ण प्रयोजन बताया हैं।

12. आनन्दवर्धन ने जहाँ आगमन विधि का प्रयोग किया है वहाँ कुन्तक ने निगमन विधि को अपनाया है। अर्थात् आनन्दवर्धन ने रससिद्धान्त को दृष्टि में रखकर कथांशो की रसपरक विवेचना की है; और कुन्तक ने उपलब्ध प्रबन्ध काव्यों का विश्लेषण कर उनके कतिपय प्रकरणों की सरसता के प्रबन्धवक्रता में समाहृत किया है।

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13. आनन्दवर्धन के प्रबन्धनिकषों का आधार मुख्य रूप से रसाभिव्यक्ति हैं और कुन्तक के प्रबन्धवक्रता का आधार प्रकरण नियोजन हैं।

14. आनंदवर्धन और कुन्तक इन दोनों साहित्यशास्त्रीयों ने प्रबन्धविधान का सविस्तर सोदाहरण विवेचन, प्रबन्धकाव्य में इस परिवर्तन की आवश्यकता, निकष और उद्देश इनका विवरण करने हेतु और भावी कवियों और सहृदयों को मार्गदर्शन करने हेतु किया है।

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अथर्ववेद में 'जलमौषधेषु औषधम्'

- सुचित्रा शरद ताजणे

भारतीय चिकित्सा पद्धति के विषय में सर्वप्रथम लिखित ज्ञान 'अथर्ववेद' में मिलता है। जिसमें विभिन्न प्रकार के देवताओं का आवाहन कर प्रजजनों का इष्ट करने की प्रार्थना ऋषिमुनियों द्वारा की गई है। यहांपर प्राकृतिक स्रोतों को देवतारूप में वर्णित किया गया है। उनसे विविध रोगों के उपचारार्थ प्रार्थना की है। अतः उसमें भैषज्य सूक्त संकलित हैं। इन सूक्तो में विभिन्न रोगों के नाम तथा उनके निराकरण के लिए विभिन्न प्रकार की औषधियों के नाम भी दिए गए हैं। मानों वैदिक ऋषियों का जीवन एक प्रयोगशाला थी। उन्होंने चिन्तन, मनन और निदिध्यासन से जो उपलब्धि हासिल की, उसे जनकल्याण हेतु समर्पित कर दिया। इसमें जल चिकित्सा, वायु चिकित्सा, सौर चिकित्सा, मानस चिकित्सा और हवन द्वारा चिकित्सा का विवरण प्राप्त होता है। अथर्ववेद के सभी जलचिकित्सामय सूक्तों का उद्धरण विस्तारभय के कारण संभव नही। जल की महत्ता के विषय में, हम कह सकते है कि, जल के महत्व को समझ कर, "जल है तो हम है जल के अतिरिक्त जीवन नही"। यह जानकर हमें जल बचाने का उपक्रम करना चाहिये। सावधानी - पूर्वक उसका उपयोग करना चाहिये ताकि हम अपनी भावी पीढी के लिए जल बचा कर रखें, और उसके चिकित्सीय गुणधर्म से उन्हें अवगत करायें। तथा उसका उचित विनियोग करने की उन्हें शिक्षा दे सकें अतः अथर्ववेद के जलचिकित्सा का संक्षिप्त स्वरूप यहाँ प्रस्तुत है।

जलचिकित्सा का परिचय -

जलचिकित्सा (Hydropathy) अनेक रोगों की चिकित्सा करने की एक निश्चित पद्धति है, जिसमें शीतल तथा उष्ण जल का बाह्याभ्यंतर प्रयोग सर्वश्रेष्ठ औषधि होती है और उपचारार्थ प्रयुक्त अन्य सभी ओषधियाँ प्रायः हानिकर समझी जाती हैं।[1]

शरीर के निर्माण कार्य में प्रमुख कार्य करनेवाला पंचमहाभूतों में दूसरे स्थान पर निविष्ट यह जलतत्त्व है। जलतत्त्व के सहयोग से पृथ्वी तत्त्व अर्थात् मिट्टी से प्राप्त खानिजोद्वारा जल शरीर के लिये अत्यंत आवश्यक है।

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हमारे शरीर का लगभग ७० प्रतिशत भाग जलमय है। शरीर में जल की मात्रा कम न हो इसलिये कम से कम ८ से १० लिटर दिन में पानी पिना चाहिये। जिससे शरीर में पानी की मात्रा कम न हो, क्योंकि शरीर में जल की न्यूनता से प्रकृति स्वास्थ्य बिगड़ने के आसार होते है। अतः स्वास्थ्य उत्तम रखने के लिये तथा रोग विनाश के लिए जल सर्वोत्तम है, उसके समुचित उपयोग से शरीर स्वास्थ्य प्राप्ति हेतु उपाय करना ही जलचिकित्सा है।

निघन्टु में जल परिचय -

अमृतमुदकं नाम निघन्टु। इसप्रकार जल अमृतरूप है ऐसा उसका वर्णन हमें निघन्टु में प्राप्त होता है।[2]

वेदों में जल परिचय -

सभी वेदों में हमें जल का महत्त्व वर्णित दिखाई देता है। यथा-

ऋग्वेद – जल अमृत स्वरूप औषध है।[3]

यजुर्वेद- आपो अस्मान्मातरः।[4] जल माताओं के सामान है। जिसप्रकार माता दूध पिलाकर हृष्ट-पुष्ट करती है, उसीप्रकार जल हमारे मनोविकारों-रोगों-दोषों को शुद्ध करता है। यजुर्वेद में कहा गया है कि, जिस प्रकार सोम औषधियों का राजा है। उसीप्रकार जल का स्वामी वरुण चिकित्सकों का भी चिकित्सक है।[5]

अथर्ववेद - अप्स्वन्तरमृतमप्सु भेषजम्।[6] जल परम अमृत है।

यो वः शिवतमो रसतस्य.....उशतीरिव मातरः। इस मन्त्र में जल को शिवतम रस कहा गया है।[7]

आपो हिष्ठा मयो भुवस्ता न उर्जे दधातन। महे रणाय चक्षसे।[8] प्राणिमात्र को सुख देनेवाला हमें उत्तम दृष्टी प्रदान करनेवाला है।

इसप्रकार वेदों में जल, वायु, सूर्य और अग्नि को रोग विनाशक माना गया है। ऋग्वेद में जल को अमृत स्वरुप औषध कहा है।[9] अथर्ववेद में तो स्पष्टरूप से जल व्याधिनिवारक दिव्य गुणयुक्त औषधिरूप है ऐसा वर्णन किया है।[10]

जल का मूल स्वभाव जानने का अगर हम प्रयास करेंगे तो हमें ज्ञात होता है कि वह नित्य नीचे ही गमनशील है। अधोगमन यह उसका एक प्रकार से गौरवान्वित होने का एक माध्यम है। ऊँचे स्थान पर रहकर भी वह नम्रशील है अर्थात विनम्रता भाव द्योतित होता है।

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अथर्ववेद काण्ड ३ सूक्त १३ में जल के ३ गुणोंका वर्णन दिखायी देता है।[11]

1. जल पारदर्शक है।
2. किरण उसमें प्रवेश कर सकते है।
3. चक्षु इनके भीतर देख सकते है।

धन्वन्तरि राजनिघन्टु के अनुसार जल के गुण 'साधारणं जलं रुच्यं नष्टाङ्ग पुष्टि प्रदम्।' साधारण जल रुचिकर, पाचनशक्ति उद्दीपक, हल्का, प्यास, थकान, वात, कफ, मेददोष नाशक, पुष्टिप्रद, मधुर, शीतल, तृष्णाशोध नाशक, मोह; भ्रम आदि को दूर करता है।

अन्न को पकानेवाला, निद्रालस्य नाशक, विष नाशक, विद्या, बुद्धि बल तथा वीर्यवर्धक और क्षीण अंग को पुष्ट करता है।

अथर्ववेद में जल प्रशंसा -

1. हृदय विकार की दवा है।[12]
2. डॉक्टर का डॉक्टर है।[13]
3. अच्छी सेहत के लिये आवश्यक है।[14]
4. घी के सामान शक्तिवर्धक है।[15]
5. बारिश का पानी शतवर्ष है।[16]
6. जल अमृतमय है।[17]
7. जल शक्ति का अपत्य है।[18]

अथर्ववेद में जलचिकित्सा का वर्णन -

जलचिकित्सा बहुत ही प्रभावी चिकित्सा पद्धति है, समस्त रोगों का निदान इससे सम्भव है। मनुष्य को चाहिये कि वह वर्षा द्वारा आकाश मार्ग से प्राप्त होनेवाले तथा सागर, नदी, सरोवर आदि स्त्रोतों से प्राप्त होनेवाले जल को आवश्यकतानुसार सदुपयोग करे। मंगलकारी, हानिकारक रोगों के शमनकर्ता, ओषधिरूप जल से सुख वृद्धि हो।[19]

अपो याचामि भेषजम्।[20] इस मंत्र में औषधि के रूप में जल कि हम प्रार्थना करते है। जो जल व्याधि को दूर करने वाला है। आज भी इस प्रकार के भिषक है। जो जल चिकित्सा द्वारा व्याधियों को दूर करते है। अथर्ववेद में आगे मन्त्रो में वीर्यजनक औषधरूप जल को कहा गया है साथ ही रोगोंका निवारक ऐसा जल है।

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गर्भाशय में वीर्यबिंदू चला जाता है। तब वह रज में स्थित होकर बुद्बुदावस्था होने से जल में शव तैरने के समान वहाँ बढ़ने लगता है।

उसके चारों और एक प्रकार का जल रहता है। इस जल से उसकी रक्षा होती है। इस जल में रहने के कारण ही इसको शव अथवा केशव उदक रूप में शव रूप कहा जाता है।[21]

व्रणोपचार – जल से धोने पर व्रण का उपचार होता है।[22] शुद्ध जल से रोगी या रोगयुक्त अंगो को आंशिक रूपसे सिंचित करे या धोएं। यह रोग नष्ट करने वाली उग्र ओषधि है।[23]कुएं का पानी और गोमूत्र समभाग लेकर उन्हें एकजीव करने से जो फेन निकलता है वह किटाणुनाशक होता है। उससे व्रण साफ़ होता है।[24]

हृदयरोग - हिम नदियों के जल के द्वारा हृदय रोग चिकित्सा[25] में आरोग्य वर्धन का उल्लेख है।

राजनिघन्टु में भी इसीप्रकार आकाश से पड़े हिमों से आच्छादित पर्वतों से बहती नदियों के जल भी शरीर के लिये पाठ्य, आरोग्यजनक और पवित्र होते है। हिमवत्प्रभवाः पथ्याः पुण्याः देवर्षिसेविताः। नद्यः पाषाण सिक्ताश्च वाहिन्यो विमलोदकाः।[26]

विष चिकित्सा- अथर्ववेद के दसवे कांड के सूक्त में मिट्टी व जलद्वारा विष[27] चिकित्सा तथा नदी के प्रवाह से विषचिकित्सा आदि वर्णित है।

अथर्ववेद के सूक्तो में जलद्वारा रोगों का नाश करना यह विषय हमें सर्वत्र दृग्गोचर होता है। उसमें हमें दिखाई देता है की, जल के द्वारा हृदय रोग, आँख के रोग, पैर के तलवे और पंजो के रोगों का शमन होता है। तथा बाण आदि के द्वारा काट जाने से रिसते हुए घावों को भरने की शक्ति भी जल में है।[28] तथैव अथर्ववेद के दूसरे अध्याय के तीसरे सूक्त का चौथा मंत्र स्पष्टतया जल की औषधि रूप में प्रतिपादित है। जो समस्त प्रकार के घावों तथा अतिसार आदि रोगों का समूल नष्ट करने की रामबाण औषधि है।[29]

अथर्ववेद में जल को क्षेत्रीय अर्थात् वंश परम्परा से प्राप्त रोगों का भी दूर करनेवाला है।[30] हिमालय से निकल कर समुद्र में मिलने वाली नदियों के जल में दिव्यगुण होते हैं। इसके प्रयोग से हृदय रोग, नेत्र रोग, एवं पैरों की पीड़ा दूर होती है।[31] अर्थात् नदियों, झरनों के जल में हृदय की धड़कन और विष को बाहर निकालने की क्षमता होती है।

अथर्ववेद के मन्त्र अप्सु में सोमो......विश्व शम्भुवम्।[32] इसमें कहा गया है कि जल में समस्त औषधि है।

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शीतल जल – ठण्डा जल घाव रोपण की अलौकिक चिकित्सा है।

'आपः पृणीत भेषजं वरुथं तन्वे मम ज्योक् च सूर्यं दृशे।'[33]

रात में रखे शीतल जल को प्रातःकाल पीने से गुण प्राप्त होता है। ऐसा ही कुछ वर्णन हमें राजनिघन्टु में भी प्राप्त होता है। जिस में लिखा है कि उसकी नेत्र की शक्ति सूर्य या गरुड़ के सामान हो जाती है। और बुद्धि बृहस्पति तथा शारीर अश्विनी कुमारों के सामान हो जाती है। **सोऽयं सद्यः पतगपातिना स्पर्धते नेत्रशक्त्या।स्वर्गाचार्ये प्रहसति धिया द्वेष्टि दस्रौ च तन्वा।**[34]

पेडू और पेट पर रखी ठंडे जल की पट्टी, स्वप्नदोष दूर करता है और पेट की जलन को शान्त कर पेट के रुके मल को ढीला कर देता है।[35]

अप्सु में सोमो अब्रवी दन्त विंश्वानि भेषजा।[36] सोम का हमारे लिए उपदेश है कि दिव्य आपः हरप्रकार से औषधीय गुणोंसे युक्त है।

डॉ रत्नाकर ज्ञातिय दत्त राम "बृहन्निघन्टु रत्नाकर" नामक अपने किताब में जल के विशेषतायें बतलाती है।[37]

शीतल जल मूर्च्छा दूर करता है जिसका मूल कारण है पित्त, तथा विष भ्रम, तृषा, श्वास लगना, वमनादि भ्रमण करते हुए होनेवाली अवस्था इन सभी के लिए अर्थात् नकसीर दोष जो शरीर के उर्ध्व भाग में उत्पन्न होते है उनके लिये शीतल जलोपचार उत्तम है।

अनेक डाक्टरों ने आंतज्वर, अतिज्वर (Hyperpyrexia) इत्यादि में शीतकारी स्नान बड़ा उपयोगी बताया है। अब इसका प्रयोग अधिक व्यापक हो गया है।[38]

दिव्यः आपः

सूर्य के संपर्क में आकर पवित्र हुआ बाष्पीकृत जल, उसकी शक्ति के साथ पर्जन्य वर्षा के रूप में हमारे सत्कर्मो को बढाए तथा यज्ञ को सफल बनाए।[39]

दिव्य आपः[40] अर्थात आकाश से प्राप्त जल राजनिघन्टु में वर्णित वर्षाजल का वर्णन किया है, यह दिव्य वायु और अग्नि के संयोग से शिलारूप ओला बनकर गिरनेवाला जल अमृत के समान है।[41]

वृष्टि जल से वन्ध्या रोग की चिकित्सा होती है। 3/23/5-6

विशाल द्युलोक से दिव्य आप युक्त रस कि बुँदे शरीर पर गिरने से पुण्यफल प्राप्ति होता है। वृक्ष के अग्रभाग से गिरी वर्षा कि जलबुँदे वृक्ष के फल के समान ही है। अंतरिक्ष से गिरी जलबुँदे निर्दोष वायु फल के समान है।

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अथर्ववेद में कहा है कि, पर्जन्य के जल प्रयोग से बिस्तर पर टिका हुआ व्यक्ति भी उठ खडा होता है और सभी रोग तथा पापजन्य रोग से मुक्त हो कर वह अमरत्व प्राप्त करता हुआ सुदीर्घ जीवन लाभ प्राप्ति करता है।[42] रेगिस्तान और वन के समीपवर्ती या मिटटी के घड़ों में रखे हुए या वर्षा के जल को अधिक से अधिक स्वास्थ्यकर माना है।[43] जलों को 1. धन्वन्य (रेगिस्तान में प्राप्त जल) 2. अनुप्य (जलयुक्त प्रदेश का जल), 3. खनित्रिमा (भूमि से खोदकर प्राप्त किया हुआ कुएं आदि का जल), 4. कुम्भे आभृतं(पात्र में स्थित जल) वार्षिकी (वर्षा से प्राप्त जल) के रूप में परम पीयूष कहा गया है।[44] आयुर्वेद में भी इन जलों को अद्भुत जीवन प्रद आयुष्कर के रूप में दर्शाया गया है। मेघ से निकला हुआ किन्तु पृथ्वी को स्पर्श करने से पूर्व सौ हाथ कि दुरी पर रहनेवाले जल को 'आपः' संज्ञा है। जिसे आंग्ल भाषा में distilled water (आसुत जल) कहा जाता है।[45]

जो जल सोने के समान आलोकित होने वाले रंग से संपन्न, अत्याधिक मनोहर, शुद्धता प्रदान करने वाला है, जिससे सवितादेव और अग्नि उत्पन्न हुये, जो श्रेष्ठ रंग वाला जल अग्निगर्भ है, वह जल हमारी व्याधियों को दूर कर के हमें सुख शान्ति प्रदान करे।[46]

कश्यप नामक सूर्य से उत्त्पन्न हुये सात किरण जलरुपी धाराओं को नीचे लाते है। हे व्याधि ग्रस्त पुरुष! उस बारिश के पानी से पीडादायक रोगों को नष्ट करो।[47]

जलावगाहन -

सर्पविष को दूर करने का सबसे सरल उपाय है जलावगाहन। नदी- काईवाली पोखरी – झील सर्प विष के नाशक है। अगर इनके पानी के अंदर घुसकर इधर उधर अंदर ही अंदर जलावगाहन करे तो विष दूर हो जायेगा।[48] नदी, पर्वत, छोटे छोटे टिले यह सभी मधु युक्त स्थान है। शीपाला अर्थात शैवाल वाली शांत परुष्णी(घुमावादार जल धाराएं) अथवा उक्त नाम वाली नदियां मधुयूक्त है। विषनाशक मधु हृदय एवं मुख के लिए शान्ति देनेवाला है।

समुद्रजल -

हे जल के भीतर के उत्तम अंश ! हम आपको समुद्र की और विसर्जित करते है।[49] जिनका पिता आकाश, माता पृथ्वी, तथा समुद्र(जल) मूल है। वह ओषधियाँ क्षयरोग से हमें मुक्त करे। हे रुग्ण! तुम्हारे क्षयरोग को जल और दिव्य ओषधियां रोमरोम से बाहर निकाले।[50] अतः समुद्री जल को निश्चित रुप से रोगनिवारक कहा जा सकता है।

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त्वचा सौंदर्य और बुद्धि वर्धक जल -

सुश्रुत कल्प[51] और चरक[52] में भी हमे इसका परिचय मिलता है कि, त्वचा को कांतिमय बनाना और बुद्धि में कान्ति निर्माणकर्ता जल ही है।[53]यह अमृता वर्षा उबटन, सुगंधित द्रव्य, चन्दन आदि सुवर्ण धारण तथा वर्चस कि तरह समृद्धि रूप और पवित्र करने वाला है।[54] 'मा न आपो मेधां माँ ब्रह्म प्रमथिष्टन्।

सुष्यदा यूयं स्यंन्दध्वमुपहूतोऽहं सुमेधा वर्चस्वी।'[55]इससूक्त में मेधा सम्पन्नता के लिए जल का आवाहन किया है। हे जलदेव! आप हमारी मेधा को कलुषित न होने दे। हमारे वेदाभ्यास को क्षीण न होने दे। आपके द्वारा अनुगृहीत होकर हम मेधासंपन्न और ब्रह्मबल से युक्त हों। आप हमारी मेधा को विनष्ट न होने दें।[56]

उपसंहार

संसार की जो भी चिकित्सा पद्धतियां हैं उनमें जल चिकित्सा सबसे प्राचीनतम है। जलचिकित्सा पद्धति की महत्ता प्राकृतिक, आयुर्वेद और यूनानी चिकित्सा पद्धतियों में वर्णित है। वैकल्पिक चिकित्सा पद्धति के रूप में अभी जलचिकित्सा को अपनाया जा रहा है। जापान इसका उत्तम उदाहरण है। तथा अनेक रोगों का उपचार इससे किया जा रहा है। यह किसी औषधि से कम नहीं है। अतः जल कि महत्ता दिखाई देती है। यथा -

सागर, नदी, कुआँ और वर्षा का जल तथा कृषि कार्य आदि से, जो मनुष्य, नाव, जहाज कला - यंत्र आदि का, विधेयात्मक प्रयोग करता है, वह सबको आनन्द प्रदान करता है। तथा ऐसा व्यक्ति खुद भी श्रेष्ठ पद को प्राप्त करता है।[57] इतना ही नहीं अपितु वर्षा, कुऑ, नदी और सागर के जल को, अपने खान-पान, खेती और शिल्प- कला आदि के लिए उपयोग करके मनुष्य अपने जीवन को सम्पूर्णता से भरे और चारों पुरुषार्थों की प्राप्त करे।[58]

इसप्रकार हम कह सकते है कि, जल प्रकृति का अनुपम और अनमोल उपहार है। यदि धरती पर जल नहीं होता तो आज हमारा जीवन संभव नहीं होता। जल केवल प्यास बुझाने की वस्तु मात्र नहीं है। अपितु यह जीवनदाता है मतलब धरती के हर प्राणिमात्र की मूल आवश्यकता है। प्राणिमात्र और वृक्षादि इसके विना एक सप्ताह भी जिंदा रहना मुश्किल है। क्योंकि हमारे शरीर में 70 प्रतिशत जल का भाग है। यही कारण है कि हमें उसमें संतुलन बनाकर रखना आवश्यक है। अन्यथा इसकी कमी जहां अनेक रोगों का कारण बनती है, वहीं इसकी समुचित मात्रा रोगों से निजात दिलाती है। सही में धरती पर अमृतमय यह जल है। विकार रहित जल हमसे सभी प्रकार के पाप-विकारों कों दूर हटाये।[59]

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Revisiting the Interpretation of 'Avyapadeśya' in the Nyāya-sūtra I.I.4.

- *Junashmita Bhuyan*

Perception is a much-argued concept among philosophers in Indian epistemology. Gautama (the founder of Nyāya system), in his chef-d' oeuvre 'Nyāya-sūtras', defines perception to be the nature of inexpressible (avyapadeśya), non-erroneous (avyabhichāri) and definite (vyavasāyātmaka). The term 'avyapadeśya' leads to different interpretations and subsequently to controversy. The etymological meaning of the term is 'non-verbal'. Historically, the term avyapadeṣya gets two interpretations; first, it is said to exclude the possibility of verbal testimony in the realm of perception and second, it refers to a stage of perception called 'nirvikalpaka'. Philosophers prior to Vācaspati Miśra interpret the term in its etymological meaning. But Vācaspati Miśra for the first time split it into two, viz., indeterminate (nirvikalpaka) and determinate (savikalpaka). So, the aim of this paper is to re-visit the whole debate from a new perspective and place the term in its original sense, in which it is used by Gautama.

The paper tries to answer the following questions:

1. What is the purpose of Gautama for including 'avyapadeśya' in the definition of perception?
2. Does the term 'avyapadeśya' distinguish perceptual knowledge from verbal knowledge?
3. Does the definition refer to the classification of perception or not?
4. What are the Nyāya arguments to refute Grammarians position on perception, which holds that all kinds of perceptions are verbal (an opposite theory to the Nyāya)?
5. How far Arindam Chakrabarty's arguments are justified disproving the category of nirvikalpaka perception?

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To analyse these questions and definition of the term 'avyapadeśya', I will consider the works of Vātsyāyana (*Nyāya-Bhāṣya*), Uddyotakara (*Nyāya-Vārtika*), Vācaspati Miśra (*Nyāya-Vārtika-tātparya-ṭīkā*) and Jayanta Bhaṭṭa (*Nyāya-mañjarī*). On the other hand, contemporary scholar's i.e. Arindam Chakrabarty, Stephen H. Phillips, B.K. Matilal, etc. have argued on the issue in detail. So, in this paper, I will consider the arguments of modern scholars too.

The Nyāya-Sūtras are primarily based on knowledge and logic. In this text, Gautama asserts four reliable means of obtaining knowledge i.e. pramāṇās viz., perception, inference, comparison, and testimony. The *Nyāya-sūtras* state that perception is the primary proper means of attaining true knowledge. According to this sūtra, the other epistemic methods like inference, comparison and testimony are directly or indirectly based on perception and anything that is claimed to be 'true knowledge' must be confirmed or confirmable by perception.

In the *Nyāya-sūtra* I.I.4., Gautama defines perception as "*Indriyārthasannikarṣotpannam jñānam avyapadeśya avyabhicāri vyavasāyātmakam pratyakṣam*". The definition implies that perception is a cognition resulting from sense-object contact which is inexpressible by words, which is not erroneous but is determinate or definite. The significance of this sūtra is that the attributes used in it- *indriyārthasannikarṣotpannam*, *avyapadeśya, avyabhicāri* and *vyavasāyātmakam*. '*Avyapadeśya*' is the second term used by Gautama in the *Nyāya-sūtra* definition I.I.4. This term is quite controversial and imprecise. It has various interpretations among the scholars of the Nyāya system and other scholars too. The commentators of Nyāya i.e. Vātsyāyana, Uddyotakara and Vācaspati Miśra have discussed Gautama's definition of perception in detail. Jayanta Miśra has also written a lengthy thesis on its interpretation. So, to understand the significance of this definition, it is necessary to discuss the exact meaning of the terms.

There are four conditions, each of which is necessary for defining a perceptual judgment. According to the sūtra, a perceptual judgement is (1) 'Indriyārthasannikarṣotpannam' i.e. knowledge produced by the

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contact of the sense organs with the object, (2) 'avyapadeśya' i.e. perception is non-verbal, (3) 'avyabhicāri' i.e. perception should not be contradictory and (4) 'vyavasāyātmakam' i.e. perception is definite. What is the main purpose of the insertion of the term 'avyapadeśya' in the definition? The literal meaning of the term 'avyapadeśya' is 'un-nameable' or 'non-expressible', which can't be expressed through words or language and naturally suggests the idea of indeterminate perception in which there is no verbal element. A few philosophers say that in every individual manifestation, knowledge of an object is revealed by words viz. taste, sound, colour, etc. This cognition which is revealed through words would be taken as produced from the verbal testimony. So, to exclude the possibility of verbal testimony, Gautama has inserted the term 'avyapadeśya' in his definition. In this way, one may say that the main purpose of the use of the term 'avyapadeśya' is to indicate that the knowledge produced by sense-object-contact can never be considered a verbal comprehension.[1] One may presume a general idea of this term that it is an attempt to exclude from the scope of the definition of true perceptual judgments from the verbal authority. Prābhākara Mīmāṃsakas and Buddhists hold that in any case, only non-propositional judgments can be perceptual. But the Naiyayikas do not agree with this view as they do not argue to exclude from the class of true perceptual judgments those which are expressed in words. Therefore, Naiyayikas try to find out a way of excluding from perceptual judgments those judgments which arise from verbal origins but without excluding propositional judgements from the class of veridical perceptual judgments.[2] But this is not an easy task.

It is said from the ordinary experience that words stand for the objects of which we have perceptual knowledge; our knowledge varies on the difference of the objects of perception. Thus, perceptual knowledge cannot be 'non-verbal'. On the other hand, Vātsyāyana, interpreting the Sūtra says "the perceptual knowledge that arises from the sense-object contact is called 'non-verbal' in the sense that the word naming an object is used only for communication of usage which is posterior to the perceptual knowledge of the object."[3]

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Grammarians have an opposite view than the Naiyāyikas at this point. Bhartaṛhari, a philosopher of language states that "every cognition is associated with words. There is no knowledge in this world which is not expressed through words. Every cognition being intermingled with the meaning is revealed through words to denote the object of cognition."[4]

The term 'avyapadeśya' is very significant to remove this difficulty about the impossibility of perception without words. The term 'avyapadeśya' signifies that the perception is dependent upon sense-object contact and although it is subsequently mixed with language, language is not an integral factor of the perceptual act. Perception is non-verbalised in its first stage. This view of Naiyayikas is opposed to that of Bhartaṛhari. But Bhartaṛhari asserts that the initial cognition starts with language. According to him, the form and shape of our cognitive states come from our language i.e. our categorization of the world is determined by the structure of our language only.

According to Bhartaṛhari, it is not possible to have a cognitive state without the impression of words. He argues "the latent word in the speaker generates the cognition when he awakens the latent word in the mind of the hearer and in this way the latter becomes conscious of that object. If consciousness were to operate without our linguistic potency, we would be left with an impotent consciousness which could not reveal any object."[5] When someone perceptually apprehends external things then he always does so in terms of names as without names objects are neither identifiable nor knowable according to him.

Bhartaṛhari's theory emphasizes that the definition of perception excessively extends to the verbal cognition ruling to the defect of impossibility since as each manifestation of knowledge is revealed through words. But through the inclusion of the term 'avyapadeśya', Gautama suggests that there is at least the existence of a state which is not endowed with a word, its denotation, and their relation. However, the judgments for example 'this is a pot' are verbalized knowledge, there is the initial sense-perception which is capable of being defined and this has become possible through the inclusion of the adjunct 'avyapadeśya'.[6]

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In his '*Bhāṣya*', Vātsyāyana states, "every cognition of an object produced by the sense-object-contact is (afterward) denoted by words such as colour, taste, etc. These words are denotations of the object. By these very words, cognition (as distinguished from an object) is also denoted in such expressions as 'he cognizes colour', or 'he cognises taste.' Being denoted by words, the cognition in question may be taken to be produced by verbal testimony (*śabda-pramāṇa*). To preclude that possibility, the term 'avyapadeśya' (non-verbal or unnamable) has been added to qualify perceptual knowledge."[7] Besides, he further opines, "The cognition of an object, which has been brought about without bringing in the relation between a word and the object (denoted by it), is expressed (afterward) by a word. Thus, the word denoting the cognition in question does not operate at the time of the communication of that cognition."[8]

B.K. Matilal, stating a difference between cognition and their relation with words says, "while commentating on *Nyāya-sutra* I.I.4., Vātsyāyana notes a view which says that things are usually designated by words in our language and our conception of each thing occurs along with the word."[9] Conception leads to verbalisation. As one's language lacks a system of terms to designate the conception of per thing, then someone designate it by the name of that thing, even, the sense perception of a thing says a 'white colour', is designated by 'white colour'. The distinction between the cognitive act and the naming or designating act obscured in this way. Hence according to Vātsyāyana, Gautama added that sense perception is, in principle, unconnected with the designation of the object in a language to warn us against such confusion.

But Vātsyāyana's this view seems to be the view of a critic rather than a commentator. He lucidly differentiates cognition and their verbal uses. He argues that if all cognitive states were inextricably mixed with their verbalisations, then it will be impossible to distinguish them. In the sense perception of a child, words do not play any significant role. And when a man learns the name of a thing and perceives that thing, then he says that it is called this or that. But as far as his awareness of an object is concerned, it does not differ very much from the case of a child's perception. So, it shows that designation by name is not an essential factor in our perceptual process or cognitive act.

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Vātsyāyana's interpretation distinguishes conception from its phenomenological realization. Since a child might be said to have concepts before he acquires the corresponding words. But Bhartaṛhari asserts that "there can't be a cognition without language: 'no concept without some word or another'".[10] This view refers that the child's perceptual cognition would have to be perpetrated with words-implicit or tactic words. So, the question arises how could someone be aware of this acquisition of appropriate words but a child before he has learned the language? In this case, by opposing Vātsyāyana's view, it is said that the child has an innate linguistic ability such that he knows the 'deep' structure of language, although what he learns later-on is its 'surface' structure. Thus, one can assert that the child's cognition is also linguistically based at the level of 'deep' structure.

Vācaspati Miśra takes a different view than the previous commentators that the term 'avyapadeśya' has been introduced in the definition to include 'nirvikalpaka pratyakṣa' i.e. indeterminate perception under the category of perception. Indeterminate perception is that kind of perception which doesn't express through language. At the first stage when the sense-organ comes into contact with a particular object, then the knowledge, then the knowledge of that object cannot be expressed by any language or words. However, one cannot be ignored the existence of such knowledge, as it becomes the cause of the later knowledge provided with name, class, etc. So, he concludes that the term 'avyapadeśya' indicates that the indeterminate perception is a kind of perception too. He states that "the *Nyāya-sūtra* definition of perception has two parts. One part of the *sūtra*, i.e., *Indriyārthasanni-karṣotpannam jñānam avyabhicāri* (the uncontradicted knowledge produced by sense-object-contact) is the definition of perception, and the two words 'avyapadeśya' and 'vyavasāyātmaka' indicate two kinds of perception viz. indeterminate (nirvikalpakam) and determinate (savikalpaka)."[11]

Vācaspati Miśhra gives an interpretation to show how all sense cognition is connected with a name. According to him, a sense organ must be connected with a name and that the word 'avyapadeśya' means 'which is not a result of an inferential mark'. There is nothing devoid of a name; every object has a name. The name is not how the object is

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known; in fact, it is the identity of a thing with its name. For example, when we perceive a cow, it is perceived as 'this is a cow', there is distinct coordination between 'this' and 'a cow', both of these are in the same case. Hence according to Vācaspati Miśra, things being identical with the name and the perception of things must involve the perception of the name also. There can be no perception devoid of verbal expressions.

Again Vācaspati Miśra explains how 'avyapadeśya' has been used in the sutra to exclude inferential cognition. "When from the contact of the sense organ with objects one infers the motion of the sense-organ, the inferential cognition of this motion is also 'produced by the contact of the sense with an object', as it is from this contact that the inferential cognition proceeds."[12] And that the qualification 'avyapadeśya' is added to exclude such inferential cognition from the category of sense cognition. With the help of the two terms 'apadeśa' and 'vyapadeśa' Vācaspati Miśra tries to show how 'avyapadeśya' is equivalent to 'non-inferential'. 'Apadeśa' is the statement of the reason or premise; 'vyapadeśa' is the correct statement of the premise; 'vyapadeśya' is that cognition which is obtained from the said '*vyapadeśa*' or the statement of the premise; and '*avyapadeśya*' is that cognition which does not follow from the statement of the premise; thus, then '*avyapadeśya*' is equivalent to 'non-inferential'.[13]

Jayanta Bhaṭṭa takes a divergent view to that of the Vācaspati's view regarding the interpretation of the term 'avyapadeśya', which shows that the meaning of that key-word in the definition of perception is doubtful. According to the first interpretation, "a cognition which is produced by sense-object-contact is designated by such words (denoting objects) as 'cognition of colour' or 'cognition of taste.' To preclude the possibility of such verbal designations of cognition being regarded as the perceptive cognition, the term 'avyapadeśya' has been included in the definition. It means that the verbal expressions intended for communicating a perceptive knowledge are not a part of that cognition."[14]

Again, Jayanta Bhaṭṭa says that Gautama uses the term 'avyapadeśya' for distinguishing perceptual knowledge from the verbal. According to this view, "the knowledge that arises from both sense-object contact and words (sounds) is verbal-not perceptual."[15] Jayanta

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Bhaṭṭa would take the term 'avyapadeśya' in the sense of 'aśabda' (non-verbal) and would explain its purpose of consisting in saving determinate perception (savikalpakam) from being merged in verbal cognition (*śadba*) on the ground that the cognitive process involved in such perception invariably results through the operation of a sense-organ in association with the recollection of a scheme of words with which the knower happens to be familiar.

Arindam Chakrabarty criticizes the view that the term 'avyapadeśya' indicates indeterminate perception. He argues, "there is no good reason to interpret Gautama's *Nyāya-sūtra* I.I.4 to be partly a bipartite division of perception."[16] It is possible to apply the term 'avyapadeśya' to savikalpaka perceptions. In a piece of sensory experience which can be expressed in words does not need such words as its cause or object. In the *Sūtra*, the adjective 'non-verbal' does not mean un-mentionable or un-denotable by words as in the Nyāya system, everything that exists is mentionable or denotable by words. Even if a certain kind of perception were really beyond words then the interpretations like 'avyapadeśya' or 'nirvikalpaka' etc. would not have been appropriate to it. B.K. Matilal also criticizes Vācaspati Miśra by saying that, "Vācaspati Miśra was simply mistaken when he arbitrarily made a concession to the Buddhists by making one term of the general definition of perception apply to only one sort of pre-predicative perception."[17]

The above discussion shows that the controversy over the term 'avyapadeśya' among the classical Naiyayikas is only because of the failure to understand the correct nature of the definition of direct knowledge as given in the *Nyāya-sūtra*. In the first place, it is wrong to think that the term 'avyapadeśya' with the other two terms 'avyabhicāri' and 'vyavasāyātmaka' is meant to express something in addition to what is said in the phrase 'indriyārthasannikarṣotpannam jñānam'. The scholars simply bring out what is implied in that phrase; that is to say, the whole clause is an analytic proposition. Thus, even though the phrase 'indriyārthasannikarṣotpannam' might exclude inferential knowledge the term 'avyapadeśya,' in the sense of 'non-inferential' will not be out of place insofar as it brings out the implication of that phrase. In the second place, the term 'avyapadeśya' may mean that which is not the result of

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both name and inferential mark; and this meaning would be quite consistent with at least one view of the nature of direct knowledge, viz., that which regards it as both non-descriptive and non-inferential-knowledge corresponding to the modern conception of 'simple apprehension' or 'acquaintance', and which came to be known as 'nirvikalpaka pratyakṣa' later on.[18] Vācaspati Miśra's objection to Vātsyāyana's interpretation of 'avyapadeśya' is based upon the view that there cannot be any non-descriptive knowledge, which, although held by some of the thinkers even in modern times -there is no reason to believe - was held by the author of the *Nyāya-sūtras*. On the other hand, the other two terms 'avyabhicāri' and 'vyavasāyātmaka' also indicate that direct knowledge, as defined in the *Nyāya-sūtra* corresponds to what is called 'simple apprehension,' or 'acquaintance' in modern terminology.[19]

Again the term 'vyapadeśya' was used in earlier literature to denote that which is the result of an inferential mark, and that pratyakṣa was regarded by some early philosophers as 'avyapadeśya' in the sense that it is not the result of an inferential mark is conclusively corroborated by a passage in the Śā*bara-Bhāṣya* under *Mīmāṃsā-sūtras*, I.I.5., where it is shown that while all cognition is known by inference as the result of a mark in the form of the cognized object, and is therefore, 'vyapadeśya'; pratyakṣa is direct apprehension of an object and hence 'avyapadeśya'.[20]

Conclusively, it is justified to deduce from the above discussion that the term refers not to an indeterminate but to un-nameable. In I.I.4. the next sūtra does not show any further classification. Had it been in Gautama's mind regarding two stages of perception, he would have, with another sūtra immediately after defining perception. Generally, Gautama has clearly written sūtra's in the case of inference etc. when he had to speak about their classification. So, we can conclude that the word 'avyapadeśya' does not refer to the first stage in perception. Gautama uses the term to describe the nature of perception only, not bifurcation. Therefore, Ġautama's position traditionally (as he is an authoritative first teacher) as well as logically is the correct position. Needless to say that I have not argued against nirvikalpaka stage in perception. All that I did in this paper was to show that 'avyapadeśya' as used by Gautama didn't refer to 'nirvikalpaka' perception.

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Notes

1. *Nyāyavārtikātātparyatīka* on I.I.4.
2. Potter, Karl H. *Encyclopedia of Indian Philosophies,* Volume 2 The Tradition of Nyāya-Vaiśeṣika. Delhi: Motilal Banarsidass publ., 1977, p. 162
3. Yāvadarthaṁ vai nāmadheyaśabdāstairarthasampratyayaḥ, arthasampratyayācca vyvahāraḥ- Nyāya-sūtra-bhāṣyam, I.I.4.
4. Na sosti pratyayo loke yaḥ śabdānugamaādṛte, Anuviddhamiva jňānaṁ sarvaṁ śabdena bhāsate- Vākyapadīya I Kāṇḍa 123, p.12
5. Matilal, Bimal Krishna, & Jonardon Ganeri. *Epistemology, logic, & grammar in Indian philosophical analysis*. New Delhi: Oxford Uni. Press, 2015, p. 9
6. Tasmāt pratyakṣaṣya laksyaṣyāsadbhāvāt kasyedeṁ lakṣaṇampupkrāntam iti asambhavadoṣamāśankyāha- avyapadeśyamiti- Nyāyamaňjarī, p. 76
7. Sastri, Dharmendra Nath. *The Philosophy of Nyāya-Vaiśesika and its Conflict with The Buddhist Dignāga School* (Critique of Indian Realism). Bharatiya Vidya Prakashan, Delhi, 1964, p.432
8. Ibid, p. 433
9. Matilal, Bimal Krishna, & Jonardon Ganeri. *Epistemology, logic, & grammar in Indian philosophical analysis*. New Delhi: Oxford Uni. Press, 2015, p. 4
10. Ibid, p. 9
11. Sastri, Dharmendra Nath. *The Philosophy of Nyāya-Vaiśesika and its Conflict with The Buddhist Dignāga School* (Critique of Indian Realism). Bharatiya Vidya Prakashan, Delhi, 1964, p.431
12. Prasad Jwala. *History of Indian Epistemology:* (being the authors' thesis approved for the degree of Doctor of Philosophy by the University of Cambridge). Delhi: Munshi Ram Manohar Lal, 1958, p. 90
13. Ibid, p. 91
14. Sastri, Dharmendra Nath. *The Philosophy of Nyāya-Vaiśesika and its Conflict with The Buddhist Dignāga School* (Critique of Indian Realism). Bharatiya Vidya Prakashan, Delhi, 1964, p.430
15. Das, Sunil Kumar. *The Nyāya Theory of Supernormal Perception*. Sanskrit Pustak Bhandar: Calcutta, 1988, p. 5
16. Chakrabarti, Arindam. *Against Immaculate Perception: Seven Reasons for Eliminating Nirvikalpaka Perception from Nyāya*. Philosophy East and West, Vol.50, No.1. University of Hawai'i Press, 2000, p. 5.
17. Ibid, p. 5
18. Prasad Jwala. *History of Indian Epistemology:* (being the authors' thesis approved for the degree of Doctor of Philosophy by the University of Cambridge). Delhi: Munshi Ram Manohar Lal, 1958, p. 92
19. Ibid, p. 92
20. Na cārtha-vyapadeśam antareṇa buddeḥ rūpopalambhanam; tasmān nāvyapadeśyā buddhiḥ, avyapadeśyam ca nāpratyakṣam- Śabara-bhāṣya, p.10.

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Origin of Sound in Human Body

- Maneesha S

Language is a complex phenomenon and also essential for mankind. It is used to express the things and events as they are actually seen. Language is also used as a means of acquiring knowledge. Thus the language technically known as Śabda has been treated as a pramāṇa. Language is conceived in *Ṛgveda*, the active power of Brahman. In *Yajurveda*, we find Vāk is considered the supreme wifely śakti of Prajāpati named as Vācaspati. In Brāhmaṇās, the primeval waters are considered to have been created out of Vāk by Prajāpati. In Māṇḍūkya Upaniṣad, the real is symbolised by the word 'OM'.

In the oldest work of Indian tradition, ie in the Veda, language is stated as an indivisible entity (avyākṛta vāk) but the later works, Brāhmaṇās, Nirukta etc., depict the analysis of it. Then the Philosophers, Logicians, Grammarians and Linguists opine that sentence is the unit of language. According to the Mimāṁsakas, we learn language from our elders, who in their turn learnt it from their elders and so on. But it is impossible to trace the first elder. So they conceive that language as anādi or eternal.

Man is a language using and name assigning being, and this facet of human existence is because of the gregarious nature of man to communicate natural instinct of human being. Communication necessarily depends upon some mode of communicating, and language is the most effective mode available to human beings for this purpose. In communication, one most use only meaningful language. Meaningless language is like a tree without blossom and fruit.

Language is not to be taken very lightly. It ought to be valued and regarded. Those who do not pay due attention to the use of correct

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language are condemned. The task of language is not confined to communication alone. It also performs the role of advancing and generating thoughts. Because of this two-fold role, language occupies a very significant place in human life. Thus in the structure of language, words and sentences are the component elements. Though words constitute sentences and sentences form the language, the meaningfulness pertains to both of them; and both of these are possessive of meaning. To convey word-meanings we use words ie. śabda or pada. So to convey meanings, words must possess certain signification or relation (functions) with the meanings. Thus De Saussure, has proposed his sign theory that language or word, as a linguistic sign, is the signifier (significant) and meaning is signified.

'Sarvam Śabdena bhāsate'[1] - From these words of Bhartṛhari, the author of *Vākyapadīya*, it is sure that all knowledge is illumined through the word itself. The śruti extols vāk as the primary cause, out of which the entire universe has evolved. In *Ṛg Veda*, a complete sūkta glorifies vāk. Therein, vāk has been mentioned as Kāmadhenu, and it also says that Brahman is the base of the vāktattva and that is the ultimate truth[2]. In *Yajurveda*, we find vāk is considered the supreme wifely śakti of prajāpati named Vācaspati. In *Atharva Veda* also we can see that the ultimate principle of all language or speech is the Supreme Being Vāk and it is by virtue of speech that all Gods, men and animals live in the universe[3]. According to the Atharva Veda, the Vāk has been mentioned as Prajāpati and the creator of Daivi and Asuri creation. Vāk is described as the support of Gods such as Mitrā-Varuṇā, Indra, Agni and the Aśvins. In the *ṚgVeda*, several hymns are devoted to Vāk (speech) and the same spiritual trends are continued in the Brāhmaṇās and Upaniṣads.

A word is a meaningful sound. The word or śabda can be divided into two classes, namely dhvani and varṇa. sounds, pure and simple that do not usually convey definite sense, are called dvani. This class is represented by those unintelligeble sounds which are, for instance, produced by the beating of drums and the blowing of conches. The varṇas or real words, consist of sounds capable of being expressed by letters.

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There are many theories regarding the evolution of sound. Bhartṛhari has also taken notice of the difference of view current among the ancient teachers in respect of the origin of sound. He has clearly shown how air, atom and knowledge are capable of developing themselves into sounds[4].

That, air plays an important role in the evolution of sound. This is widely accepted by modern linguists. This is established by scientific experiments. The question relating to the evolution and transmission of sound, is intimately connected with the movement of air and speech is now recognized as a modification of the act of breathing.

The transmission of air into sound is an idea traceable to the old scriptures. The *Chāndogya Upaniṣad* describes the speech sound as a kind of internal air. It is clearly stated that the internal air called Vyāna which represents an intermediary stage between inspiration (prāṇa) and expiration (apāna). This itself is the word or vāk[5]. Hence, while speaking, one has to refrain from both inhaling and exhaling. The same view is also found in the *Mahābhārata*[6]. It is the experience of every day life that we require an amount of air, both outflowing and inflowing, at every time of uttering a sound. A stream of air, made active by physical efforts, which develops into sound by virtue of its contact with the sound-producing apparatus, eg.vocal organs[7].

The *Pāṇinīya Śikṣa* also speaks of the internal air as the creative factor of sound. The course in which the physical air gets itself manifested in the shape of audible sound is as follows: - having intellectually determined to communicate an object to others, the soul urges the mind to give expression, ie. to vocalise the thought arising from within. The mind, so stimulated, acts upon the physical fire which in turn brings about a movement in the region of internal air. The internal air, thus moved, gets upwards till it reaches the vocal organs[8].

This mental process of speech production seems to have been widely accepted and further corroborated by well-known philosophers like Śabara, Vātsyāyana and Praśastapāda. Śabara admits that a good deal of physical effort is necessary for the utterance of a sound and goes

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on to mention the different parts of the body through which the subtle air first arises from navel region, receives expansion in the heart and undergoes changes in the throat, then it strikes the mouth which acts as 'resonance chamber'[9].

Vātsyāyana does not go into such details simply states that the utterance of sound is caused by the conjunction of the internal air, set in motion by an effort on the part of the speaker, with the organs such as the throat, the palate, etc.[10]

The Vaiśeṣika view as represented by Praśastapāda is somewhat more elaborate. Whenever a desire is felt within to communicate one's thoughts to another, the mind invariably comes in touch with the sound. This conjunction is what finally causes the utterance of sound. Desire for utterance is then followed by efforts which create a movement in the region of the internal air. The internal air, thus stirred, proceeds upwards and strikes the vocal apparatus[11].

Bhartṛhari and Puṇyarāja have tried to show clearly how air is transformed into sound. The former holds that air under the influence of the mind gets itself materialised into audible sound. Again he says that it is the life-breath or Prāṇavāyu that gives rise to all kinds of sounds. Puṇyarāja has reffered to more than one theory which practically offer the same explanation concerning the evolution of sound.

We must remember first that the volume of air, ordinarily required for the utterance of a sound, comes from within and not from without. This will go to prove the existence of a reservoir of air in some locality or the body. The navel region is generally considered to be the place wherefrom air passes upwards till it reaches the speech-organs which are finally employed for the production of sounds like ka, kha etc.

The tāntrika interpretation is somewhat different. To a tāntrika, it is the mūlādhāra or the seat of eternal consciousness from which all active impulses come out: Every sound, according to this view, has its ultimate source in the mūlādhāra and a sound is held to be nothing but a distinct manifestation of Citśakti which lies dormant in the shape of a sleeping serpent.

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Another point, which is of considerable interest in this connection is the influence of bodily fire on the production of sound. From a physiological point of view, fire is the vital force which animates all living beings, and accounts for the activity of all physical mechanisms. During the course of evolution of sound, the mind at first acts upon the physical fire which in turn serves as the immediate incentive to the movement of internal air deposited in the navel region of the body; the evidence which leads to such an assumption is available in the Upaniṣads. Viewed from a metaphysical stand-point, vāk is described in the *Chāndogya Upaniṣad* as constituting the fourth part of the mind which shines with the co-operation of fire (energy) residing in the body. Vāk, says Śaṅkara, is compared to the leg of the mind, because by the use of vāk (word) the mind gives expression to what it has got to communicate to others, just as a cow reaches her destination with the help of her legs.

Bhartṛhari has more than once drawn our attention to the fact that tejas (energy), largely contributes to the materialisation of sound. By the expressions 'तेजसा पाकमागतः and तेजसैव विवर्तते', he has tried to show that the evolution of sound involves the operation of fire as primary condition. It is fire that pushes air upwards or sets the internal air in motion and represents the energy required for the utterance of a sound. Thus, this view apparently tends to make sound a modification of fire (तेजो विवर्तः).

Having shown the force exerted by air and fire on the production of sound, an attempt will now be made to see how far the activity of the mind is associated with the phenomenon of speech. In this attempt, naturally we shall have to shift from the domain of physiology to that of psychology. We have already noticed how the Śikṣās and other ancient Sanskrit treatises have described the minute physiological process involved in the evolution of sound and how they have distinctly referred to the operation of the mind striking the internal air, i.e. turning fire to action , as the first step toward the evolution of sound. Both fire and air, as directly connected with the production of sound, act under a stimulus received from the mind.

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Now we turn to the classification of vāk. One Ṛk speaks of four different kinds of vāk, though it does not definitely mention their names, yet distinctly lays down that it is the last and fourth form of speech which is spoken by men, the other forms remain latent, ie. too subtle to be uttered by our vocal organs. Grammarians like Bhartṛhari and Nāgeśa as well as philosophers like Gouḍapāda and Sāyaṇa found in the particular expression a clear reference of the four well known divisions of speech, viz. Parā, Paśyanti, Madhyamā, Vaikharī. Such classifications, most probably, are based upon the conviction that nāda – the first manifestation of eternal consciousness – is materialised into sound by the operation of internal air blowing from the mūlādhāra.

The four forms of speech really correspond to the four different stages through which nāda passes untill it becomes perfectly audible. Thus we may start with Bindu or the final point as the crude germ of sound and proceed from the mūlādhāra to the Viśudha in order to see, how Śabdabrahman or Parāvāk transforms itself into popular speech. From bindu, it is said, arises nāda which is called Śabdabrahman. It is featureless, intellectual in essence, and possesses the characteristics which are favourable to the cosmic creation. When nāda or parāvāk gets manifested a little and the internal air that serves to reveal it comes up to the navel region from the mūlādhāra, we have paśyanti form of vāk which is not divisible into parts. These two kinds of speech are exceedingly subtle and cognisable by yogins alone in a state of perfect spiritual absorbtion (samādhi). Next in order comes Madhyamā which is revealed by the same air when it passes to the region of the heart. Rising up from the third stage, when the air strikes against the vocal chords in the glottis and comes in contact with the different parts of the mouth, it becomes articulate and is heard in the form of different sounds, when it is called vaikharī. This vaikharī type of sound is articulated with the help of vocal organs. The vaikharī form of speech is what is spoken by men.

So we can conclude that the fire of the wooden piece becomes the cause of outer fire, like-wise śabda (vāk) becomes the cause of different śrutis viz. *'araṇistham yathā jyotiḥ prakāśāntara kāraṇam. tadvacchabdopi buddhistaḥ śrutīnāṃ kāraṇaṃ pṛdhak.'*

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Notes

1. *na so'sti pratyayo loke yah sabdānugamādṛte anuviddhamiva ñjānaṃ sarvaṃ śabdena bhāsate-VP.1.123*
2. Rg.1.164.34,35
3. *vācam devāḥ upajīvanti viśve, vācam gandharvāḥ paśavah manuṣyāḥ-AV.10.8.33.*
4. वायोरणूनां ज्ञानस्य शब्दत्वापत्तिरिष्यते
   कैश्चिद्दर्शनभेदो हि प्रवादेष्वनवस्थितिः। (VP.108-1)
5. अथ यः प्राणापानयोः सन्धिः स व्यानो यो व्यानः सा वाक्। (Ch.up3-1-)
6. प्राणापानान्तरे देवी वाक् नित्यं हि तिष्ठति। (महाभारतं अश्वमेधपर्वम्)
7. लब्धक्रियः प्रयत्नेन वक्तुरिच्छानुवर्तिना स्थानेष्वभिहतो वायुः शब्दत्वं प्रतिपद्यते। (VP.109-1)
8. आत्मा बुद्ध्या समेत्यर्थान् मनो युङ्क्ते विवक्षया।
   मनः कायाग्निमाहन्ति स प्रेरयति मारुतम्। ।(PS3-)
9. वायुर्नाभेरुत्थितः, उरसि विस्तीर्णः, कण्ठे विवर्तितः, मूर्द्धानमाहत्य परावृत्तः, वक्रे विचरन् विविधान् शब्दान् अभिव्यनक्ति। (Śabara's Bhāṣya on Nyāya Sūtra,2.2.18)
10. किमिदमुच्चारणं नामेति विवक्षाजनितेन प्रयत्नेन कोष्ठ्यस्य वायोः प्रेरितस्य कण्ठताल्वाद्यभिघातः यथास्थानं प्रतिघाताद्वर्णाभिव्यक्तिः (Vātsyāyana's Bhāṣya on NS,2.2.18)
11. तत्र वर्णलक्षणस्य उत्पत्तिरात्ममनसोः संयोगात् स्मृत्यपेक्षात् वर्णोच्चारणेच्छा, तदनन्तरम् प्रयत्नस् तमपेक्षमाणादात्मवायुसंयोगात् वायौ कर्म जायते, स चोर्ध्वं गच्छन् कण्ठादीनभिहन्ति। (Praśastapādā's Bhāṣya – Bengali Ed.288)
12. VP.p.no.103.Kārika-46.

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Book Review

Lōkāyatādiyōgāntamatakhaṇḍanam of Sri Bellamkonda Ramarayakavi

- *V. R. Manoj*

The seer, the seen and the sense or the subject, object and the medium of experience are at the root of every enquiry, including the Indian philosophic discourses, the various schools of which are apparently at odds, though a few among them have near-similar views. Indian philosophy has a clearly demarcated twin path viz., the one propounding theories with Upanishadic endorsement and the other without it. Yet, denial invariably admits the existence of the might of the Vedantic lore and therefore, every attempt to prove or refute seeks the Vedic testimony.

Here in this book of Sri Bellamkonda Ramarayakavi, a unique attempt to briefly propose the theoretical positions of various schools and cut through with the sharp Vedic wisdom to establish the *Advaita* vision is beautifully presented. The author has taken recourse to 15 philosophies from Lōkayata to Yoga abridged by *Sāyaṇamādhavāchārya*.

It begins with the three non-Vedic, atheistic, philosophies viz., Cārvāka, Baudha and Jaina. Among these,

The **Cārvaka** believes that there is no ātmā but the body, direct perception is the only means of knowledge, pleasure is heaven, pain is hell and death is deliverance.

Mādhyamikabaudha condemns discrimination between ātmā and anātmā because the entire seen world is śūnya, illusory and quotes śruti, 'asadévāgra āsīt'. Only śūnya was there before creation and therefore only śūnya will remain after destruction.

Vijñānavādibaudha quotes the śruti, vijñānamānandam brahma. There is nothing other than vijñāna existing at any given time. tasmānnavijñānamṛte,sti kiñcitkvacitkadāciddvijavastujālamiti parāśarasmaranācca.

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Sautrāntikabaudha says that the external world is subject to inference. The subjective knowledge (of ghaṭa etc.) being the substratum, the objects (the ghaṭa etc.) which are modified form of the said knowledge, becomes objects of inference. This Budhistic school also believes that ātma is only skandhapañcaka viz., Form, Knowledge, Experience, Name and Impressions. All the schools of Budhism believe in momentariness of everything, life full of pain, svalakṣaṇa of everything and śūnya prior and after creation.

Jaina believes both internal and external world as real. There are two principles, jīva and ajīva. Although all jīvas are capable of knowing everything, due to impediments (pratibandha), every jīva is not omniscient. Arhan is the sort of jīva who is omniscient because of being mukta by the destruction of pratibandha and that is the reason for it being called ārhatamatam.

After refuting the atheistic schools,

The book takes up **Rāmanuja** who says that the Pāñcarātṛa having Vedic authority is their philosophy whose three-fold principles are prakṛti, puruṣa and īśvara which are nitya and satya. Among them īśvara is swatantra and the other two are īśvaraparatantra. Prakṛti is jaḍa and Puruṣa is cetana.

The Dvaita school of Madhvāchārya propounded bhedavāda through his pūrṇaprajñabhāṣyam claims support of śruti and proposes three principles viz., the universe as kṣara, jīva as akṣara and then the paramātma. Bheda among these principles is pratyakṣasidhah.

Pāśupata of Nakulīśa is based on the five principles, duḥkhānta, kārya, kāraṇa, yōga and vidhi. Pati, paśu, and pāsa are the tenets of **Śaiva**.

Pratyabhijña opines that jīva attains mōkṣa when it identifies itself with parameśvara.

Raseśvara is of the view that through rasaseva, a divine body should be obtained, bereft of which jīvanmukti will not be everlasting.

For **Kaṇāda**, īśvarasākṣātkāra is far-flung without knowing īśvara, and the knowledge of īśvara is reliant on the knowledge of the six bhāvapadārthās and one abhāvapadārtha.

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Akṣhapāda advances 16 principles such as, pramāṇa, prameya, samśaya, prayōjana etc. the knowledge of which is means of attaining mōkṣa.

Jaimini resorts to śruti to propose that amṛutatvam is achieved by the observance ordained by śruti and smṛti.

Pāṇini believes that the beginning-less and endless brahma evolves into infinite forms wherefrom the universe comes into being and finds expression through sound.

Sāṅkhya school of Kapila proposes a list of 25 basic principles and believes that mokṣa is contingent on the discriminative knowledge of prakṛti and puruṣa……

whereas, the **Yoga** school of philosophy is called seśwarasāṅkhya by adding īśvara to the 25 principles of Sāṅkhya.

Theories of all of these schools have been cut asunder, not by vehement arguments, but by pointing out contradictions and insignificance in their own views with the charming ease and élan of a veteran.

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Book Review

श्रीबेल्लङ्कोण्डरामरायकवीन्द्रविरचित -
अद्वैतान्यमतखण्डनम्, अद्वैतविजयः, अद्वैतामृतम्

- *जि. राजशेखर रेड्डि*

वेद्यन्ते ज्ञाप्यन्ते धर्मार्थकाममोक्षाः अनेनेति व्युत्पत्या निष्पन्नः चतुर्वर्गज्ञानसाधनभूतो वेदः। सर्ववेदसारभूतं भवति वेदान्तशास्त्रम्, तत्र अद्वैतवेदान्तम् उत्कृष्टं भजते। भारतीयसंस्कृतेः भारतीयधर्मस्य च मूलं धर्मार्थकाममोक्षेति चतुर्विधं पुरुषार्थानां साधनम्। तत्र मोक्ष एव परमपुरुषार्थ इति अद्वैतवेदान्तशात्रं प्रतिपादयति। अज्ञानान्धकारेऽस्मिन् प्रपञ्चे क्षणिकानित्य-भौतिकजीवनस्थितितः स्वात्मानमुद्धार्य नित्यशाश्वत-अपरिमित-सच्चिदानन्दमोक्षप्राप्तेः सर्वोन्नत-साधनमार्गः अद्वैतवेदान्तसिद्धान्तोऽनुसरणीयो भवति। अस्याद्वैतवेदान्तजगद्गुरुवः साक्षान्महेश्वर-स्यावतारभूताः श्रीशङ्करभगवत्पादाः "श्लोकार्धेनप्रवक्ष्यामि यदुक्तं ग्रन्थकोटिभिः। ब्रह्म सत्यं जगन्मिथ्या जीवोब्रह्मैव नापरः।" इति सर्ववेदान्तसिद्धान्तसाररूपेण अद्वैततत्त्वं प्रतिपादितवन्तः।

एकमेव ब्रह्म सर्वत्र अवतिष्ठते इति ब्रह्मव्यतिरिक्तं सर्वं मिथ्या, केवलं ब्रह्मैव सत्यम् इति अद्वैतिनां सिद्धान्तं द्रढीकर्तुं सर्वशास्त्राणां प्रवृत्तीति अवबोधनार्थं जन्ममरणादिलक्षणा-नेकक्लेशपरम्पराप्रहाणाय निरतिशयानन्दावाप्तये च श्रुतिस्मृतीतिहासपुराणेषु बहुधा प्रपञ्चित-मपि तेषामतिविस्तृतत्वात्पूर्वोत्तरमीमांसाद्यनेकशास्त्रसम्प्रदायविन्मात्रग्राह्यत्वान्न तेभ्यस्सर्वेषा-मनायासेनार्थप्रतिपत्तिर्भवतीति आन्ध्रप्रदेशस्य श्रीकृष्णाकावेरीमध्यवर्ति-गुण्टूरुजनपदान्तर्गत-नरसरावुपेटसन्निहित-पमिडिपाडुनामकाग्रहारनिवासिना सिद्धान्तसिन्धु-शरद्रात्रि-वेदान्तकौस्तुभ-वेदान्तमुक्तावलीत्यादि शताधिकग्रन्थप्रणेतृणा अभिनवशङ्कराचार्येण बेल्लङ्कोण्डरामरायकवीन्द्रेण अद्वैतान्यमतखण्डनम् अद्वैतविजयः अद्वैतामृतम् चेति लघुप्रकरणग्रन्थत्रयं विरचितम्।

शास्त्रैकदेश संबद्धं शास्त्र कार्यान्तरे स्थितम्। आहुः प्रकरणं नाम ग्रन्थभेदं विपश्चिताः॥ इति प्रकरणग्रन्थलक्षणं भवति। एतेषां कवीन्द्राणां अद्वैतवेदान्तशास्त्रे विद्यमानगभीरपाण्डित्या-नुभवप्रतिभां एतेषु प्रकरणग्रन्थेषु द्रष्टुं शक्नुमः। एतेषां ग्रन्थाः सरलभाषया अद्वैतसिद्धान्त-मतस्थापने भेदवादानां वज्रायुधप्रहारसदृशाः भवन्ति। चिन्मयशोधसंस्थानेन प्रकाशितेषु ग्रन्थपुष्पेषु "चिन्मयरामरायकविसिरीजि"ति ग्रन्थमालायां इदं पुस्तकं पञ्चमपुष्पं भवति। पुस्तकेऽस्मिन् त्रयः प्रकरणग्रन्थाः प्रकाशिताः, त्रयापि अद्वैतशास्त्रे प्रवेष्टूनामध्येतॄणां साधक-पाठकानां जिज्ञासूनां करदीपमिव उपकुर्वन्तीति वक्तुं सन्देहलेशोऽपि नास्ति।

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1. प्रथमप्रकरणग्रन्थो भवति **अद्वैतान्यमतखण्डनम्।**

ग्रन्थेऽस्मिन् लोके प्रचारे विद्यमानानि अष्टाविंशतिप्रसिद्धमतानि उदाहरणपूर्वकैः लक्षण-प्रमाणाभ्यां शास्त्रसिद्धान्तप्रतिपादनैश्च निरस्य अद्वैतमतसिद्धान्तप्रतिपादनं कृतं वर्तते। क्रमशः निरीश्वरसांख्यमत-द्वैतमत-विशिष्टाद्वैतमत-तार्किक-सदसत्कार्यवाद-परमाणुकार्य-स्वभावकार्य-मीमांसा-समुच्चयवाद-त्यागान्मोक्षवाद-शून्यवाद-देहात्मवाद-इन्द्रियात्म-मनआत्मवाद-अहङ्कारात्म-प्राणात्म-जीवाणुत्व-नानाजीववाद-दिगम्बर-वैष्णव-शैव-शाक्त-सौरमत-जगद्ब्रह्मवाद-कालब्रह्मवाद-स्फोटवाद-नादब्रह्मवाद-जलब्रह्मवादानां अद्वैतेतरमतानां लक्षणप्रमाणैः श्रुतिवाक्यैः सुष्ठु खण्डयित्वा अद्वैतं मण्डितम्।

ब्रह्मणोन्यत्सर्वमपि ब्रह्मणि कल्पितमेवेति न ब्रह्म; एक एवात्मा ब्रह्म – तस्याकल्पि-तत्वात्, सर्वाधिष्ठानत्वाच्च। आकाशे घटा इवास्मिन्नेवात्मनि सर्वं कल्पितं घटेष्वाकाश इव सर्वेष्वात्मा वर्तते च। अत एवा'न्तर्बहिश्च तत्सर्वं व्याप्य नारायणस्थित' इति श्रुतिः। 'न लीयते न क्षीयत' इति नर आत्मा, तत्र कल्पितत्वे तदीयानि सर्वाणि वस्तूनि नाराणि तान्ययति प्राप्नोति व्याप्य वर्तत इति नारायणस्सर्वव्यापी आत्मैव; स चैक एव; 'एकमेवाद्वितीयं ब्रह्मे'ति श्रुतेः। तत्र जीवेश्वरजगद्भेदबुद्धयस्तु भ्रान्तय एवेति सुस्थितमद्वैतं सर्वद्वैतस्याप्रमात्वादिति स्वमतमद्वैतं प्रतिष्ठापितम्।

2. द्वितीयप्रकरणग्रन्थो भवति **अद्वैतविजयः।**

अस्मिन् ग्रन्थे आदौ वादिप्रतिवादिरूपेण अद्वैतेतरमतपूर्वपक्षमुपस्थाप्य सिद्धान्तपक्षैः श्रुतिस्मृत्युदाहरणैः तत्तन्मतान् खण्डयति ग्रन्थकारः। अनन्तरं जीवब्रह्मणोरभेदः मायो-पाधिवशादेव संसारी कर्ता भोक्ता ज्ञाता चेति व्यवहारमात्रम् अज्ञानस्य नाशे सति सत्यज्ञानानन्तनित्यबुद्धशुद्धमुक्तस्वस्वरूपानन्दावाप्तिः इति सिद्धान्तीकृतं दृश्यते।

मुख्यतया अत्र सशास्त्रीयं श्रुत्युदाहरणप्रमाणैः विचार्यते यत् – किं जीवः परिच्छिन्न उतापरिच्छिन्नः? किमीश्वर एव जीवः? यद्वेश्वरस्य शरीरं जीवः? किं ज्ञानमे-वेश्वरो जीवश्च उत ज्ञाता ? किं मुक्तजीवस्य ब्रह्मसाम्यमुत ब्रह्मसायुज्यम् ? किं ज्ञानादेव कैवल्यमुत भक्तेः? किमनन्यशेषस्सर्वशेषी च जीवः? यद्वा ब्रह्मणश्शेषः? कथमसाक्षि-कज्ञानभावाभ्युपगमः? प्रलयादिष्वपीति कथमद्वैतसिद्धिः? कथमसाक्षिकज्ञानभावाभ्यु-पगमः? एवं प्रलयादिष्वपीति कथमद्वैतसिद्धिः? प्राज्ञो ज्ञानस्वरूपः, घटस्तु जडस्वरूप इत्यत्र किं मानम्? कथं प्राज्ञस्य द्रष्टृत्वम्? ननु यद्यदृश्यं ब्रह्म तर्हि कथं तज्ज्ञाने मुमुक्षूणां प्रवृत्तिः? कथं वा तत्साक्षात्कारः? इत्यादिः।

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3. तृतीयप्रकरणग्रन्थो भवति **अद्वैतामृतम्**।

नत्वा हयग्रीवपदाम्बुजातं धीमन्थनिर्मन्थितवेदसिन्धुः। रामो ददात्येतदमत्सरेणाऽद्वैतामृतं भो! विबुधा! भजध्वम्॥ एतादृशेष्टदेवतानमस्कारात्मकमङ्गलश्लोकेनारभ्य अद्वितीयपरमानन्दरूपोऽपि परमात्मा भगवान् कृष्णः यथार्जुनदुःखापनोदनाय गीताशास्त्रं प्रणिनाय तथा कविनापि संसारदुःखितशिष्यदुःखापनोदनाय प्रणीतोऽयं ग्रन्थः अद्वैतामृतम्।

ग्रन्थकर्ता ग्रन्थेऽस्मिन् सर्ववेदान्तशास्त्रस्य प्रामाण्यत्वं प्रतिपाद्य, कथं कस्मै अद्वैतबोधः दातुं शक्यते? किञ्चायं ग्रन्थकारस्स्वयमद्वैतमनुभूय दिशति वा? उतानुनुभूय? स्वानुभूतमिदमद्वैतं कस्मै दिशति? आत्मसाक्षात्कार आत्मनोऽन्यत्वेन विवक्षितः? यद्वाऽनन्यत्वेन? प्रत्यक्षादिप्रमाणसिद्धस्य द्वैतस्य कथमभावः? ब्रह्मज्ञानेन कथं द्वैतबाधः? एतद्ग्रन्थप्रतिपाद्यमानमद्वैतं किं जीवेश्वरयोर्वा? जीवजगतोः? यद्वा जगदीश्वरयोः? मायायाः स्वरूपं, निवृत्तिः कीदृशं? जीवः कः? कथं परोक्षापरोक्षयोर्जीवेश्वरयोरद्वैतम्? अधिकार्यात्मा? उतानात्मा? रामकृष्णादीनामीश्वरावतारत्वव्यवहारः, देवदत्तादीनां जीवत्वव्यवहारश्च कथम्? अद्वितीयस्वप्रकाशचैतन्ये कथं माययेदं सृष्टम्? सच्चिदानन्दब्रह्मात्मबोधेन नष्टे च तस्मिन्नध्यासे कथमात्मनः प्रमातृत्वम्? इदमात्मस्वरूपं सच्चिदानन्दलक्षणं वेत्ति स कथं धर्मान् कुर्यात्? इत्यादि विषयान् श्रुत्यादिप्रमाणैः सम्यक् प्रतिपादितवान्।

द्वैतरहितमद्वैतं ग्रन्थे प्रतिपाद्यानन्तरं भो मुमुक्षो ! त्वं सद्गुरुचरणं प्रपद्य तत्प्रसादेन आत्मश्रवणमुपलभ्य तन्मनननिदिध्यासने विधाय तत्स्वरूपं साक्षात्कृत्य स्वाश्रितशिष्येभ्यस्तदेवोपदिशन् समाध्यादौ तदेवानुभवन्नात्मैकशरणश्शङ्करादिवत्सर्वलोकपूज्यः शाश्वतज्ञानानन्दघनो वर्तस्व। शारीरकभाष्यादिप्रस्थानग्रन्थानधीत्य तत्त्वजिज्ञासुः अद्वैतामृतमनुभूय स्वस्वरूपं ज्ञात्वा च परमानन्दघनो भवतु इति रामरायकविः अभिलषितवान्।

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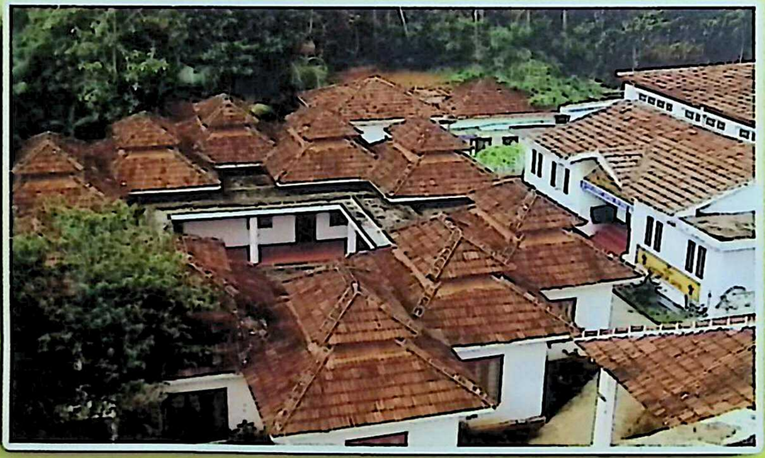

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